Kine WEEKLY

Studio Shut-down Surprise

—*See Page 3*

AS GOOD AS GOLD!

Three big re-presentations you can bank on—and we mean bank in that big M-G-M way!

. . . and the greatest re-presentation of all time is released on December 29th—G.W.T.W.!

From The paper with the biggest circulati
To The company that's circulating the biggest hit

"Deception"... It's the kind of hard-cored, sex-charged picture Warners do so well and which bring them such tremendous box-office rewards. "Nora Prentiss," "The Two Mrs. Carrolls" and now "Deception," to mention only three recent productions, exemplify this brand of torrid, eternal triangle story...

EWART HODGSON IN "THE NEWS OF THE WORLD"

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's Kissing Her Now?"
Odeon, Leicester Square, shortly

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,111. Thursday, October 16, 1947. Vol. 368.

New Intimate Study of Royal Family
See BRITISH MOVIETONE NEWS

FRENCH OFF FOR TWO MONTHS: UNESCO MEETING

SIR HENRY FRENCH, Director-General of the B.F.P.A., will leave Britain on Saturday week (October 25) in the *Queen Elizabeth* and return to this country in the middle of December. He is leaving, the KINE. understands, at the request of the Minister of Education, to support the British delegation to the second general conference of the United Nations Educational, Social and Cultural Organisation, meeting on November 6 in Mexico City.

Sir Henry has been chairman of the Mass Communications section of U.N.E.S.C.O., one of its nine co-operating bodies, since it was set up. The section has three sub-committees—Press, radio and films. Sir Henry will also represent the films sub-committee as well as the whole section at the U.N.E.S.C.O. gathering.

The B.F.P.A. Council approved Sir Henry's appointment to the British delegation some weeks ago.

Last Thursday he presided at a section meeting, attended by Paul Rotha, Edgar Anstey and Miss de Mouilpied, of the C.O.I., who put forward suggestions for the U.N.E.S.C.O. programme.

The British delegation is to be led by D. R. Hardman, Parliamentary Secretary to the Ministry of Education. With Sir Henry will be Sir Ronald Adam, chairman of the British Council; author J. B. Priestley, and Professor E. Adrian.

Union Protests as Alliance Group Closes Its Studios

PLEA FOR SUPPORT FROM SIR S. CRIPPS

"Temporary," Says Production Manager

IT has been a bad week for British studios. The three studios in the Alliance group, with a total annual capacity of nearly 12 films, gave notice of dismissal over the week-end to more than 500 union men—technicians, craftsmen and labourers. The studios will close down as current productions wind up. The length of the close-down is expected to be six weeks or more.

Shop stewards of the three studios concerned sent a statement to the "Kine." on Tuesday evening which indicated that the union men were demanding action from the Film Industry Employees' Council. The resolution concludes: "As a first step, the F.I.E.C. should immediately contact Sir Stafford Cripps for his aid in the matter."

The close-down decision, officially stated to be for a general technical overhaul, is being challenged by the production unions, and the whole position is to be discussed by the Film Industry Employees' Council on Monday.

A director of the Alliance group, which includes Riverside, Twickenham and Southall studios, speaking to the KINE. this week-end, denied rumours that the shut-down is in any way a result of the new Government finance policy.

James A. Carter, the executive producer for the group, told the KINE. that the close-down order had been made by himself. The reason is that film-making is no longer possible until numerous repairs have been executed to the plant. Cameras need a general check up; the recording theatre at Riverside must be built, and this has been proved impossible while shooting is proceeding on the nearby stage; and numerous structural alterations must be made at Twickenham and Southall.

The production area affected is 31,375 sq. ft. of space—about 1,000 ft. more than the size of the Shepherd's Bush studios. Mr. Carter says that the cleaning-up jobs will take some time to complete, possibly about eight weeks. Notice was given the union men strictly in accordance with the new features agreement.

Financial Arrangements

Mark Rubens, the company's accountant, told the KINE. that the Alliance group financed its own pictures, following a release contract with a renter who did not put any actual money into the production. The group intends to carry on with its production plans as soon as the studios are in operating condition.

George Elvin, secretary to the F.I.E.C., told the KINE. this week: "I have been asked by the works committees of the studios concerned to call a meeting of all the union executives.

"Fantastic" says A.C.T.

"As secretary of A.C.T., I will say this—it is the intention of A.C.T. that some action is taken to prevent these studios closing down. It is fantastic that such a thing should happen at this time, when British production is of such vital importance."

The latest film to be completed is "Daughter of Darkness," for Paramount—after 27 weeks' shooting. "No Orchids for Miss Blandish" is now finished, after 21 weeks in production.

JOHNSTON CABLES "O.K." TO FULLER AND DAVIS VISIT

ERIC JOHNSTON has cabled C.E.A. headquarters in London formally accepting the suggestion that B. T. Davis and W. R. Fuller should fly to the U.S. to confer with the M.P.A. on the film tax position.

Mr. Johnston's office has suggested that the visit be made between October 25 and 30, giving the M.P.A. an opportunity to confer with Donald Nelson, who represents the independent producers, before the British exhibitors reach Washington.

The KINE. New York correspondent cables that it is generally believed in America that much may be accomplished during the talks between the British representatives and Eric Johnston, and it is felt that they may clear the way for a compromise agreement, although it is emphasised that the British visitors will not bring concrete proposals.

The decision to accept the C.E.A. suggestion was taken in New York last week.

Meanwhile, in London the British Treasury intimated in a guarded statement from the M.P.A. London office that its officials are prepared to receive the American film executives if they come to this country to discuss the tax situation.

Honour for Eckman

The three branches of the film industry propose to entertain Sam Eckman, Jnr., in celebration of his 20th year as head of M-G-M in Britain and in recognition of his award of the C.B.E.

Tentative date is November 19 at Claridges.

HIGHER E. TAX EXPECTED?

In New Budget

By KINE. Political Corr.

AN increase in entertainment tax, it is believed, will be included among the proposals of the autumn Budget, now being considered at the Treasury. My view is that the possibility of such an increase is very considerable indeed.

The Chancellor of the Exchequer has hitherto refused to take this step.

Opposition M.P.s and some Socialists would be against the increase unless it were accompanied by some tax on pools and betting.

Bridging the Gap.

The Government plan to meet the dollar crisis means that more goods must be exported at the expense of the home market. This further widens "the inflationary gap" which in April last was represented by seven thousand million pounds chasing six thousand million pounds' worth of goods. It is to deal with this gap that an autumn Budget is essential, but as the Chancellor is thought not to be contemplating any increase in income tax, E.T. is one of the very few means of reducing the gap left open to him.

Mr. Dalton will not be able to make his Budget proposals earlier than the beginning of November. The new session of Parliament begins on October 21 and will be followed by about ten days' debate on the King's speech. The Budget will be included in the business to follow.

Fuel for Films

Hugh Gaitskell, new Minister of Fuel, announced on Tuesday afternoon at a Press conference that allocations for the supply of solid fuel during the winter months will be notified to individual industrial consumers before the end of the month.

This, the KINE. understands, will apply to solid fuel consumers in the film industry.

Two Weeks with Pay?

Kinema employees have every prospect in future of getting two weeks' holiday in the year, according to W. M. Brown, Scottish district secretary of the N.A.T.K.E., speaking at Fraserburgh to members from Aberdeen, Peterhead and Fraserburgh.

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A WORD TO THE CHANCELLOR

HOW pleasant it would be t fill this specialised newspaper with good news.

Unfortunately, we are moving through a cycle where good news is as rare as is evening dress in the Saturday night queue.

And to-day it seems—at a time when the trade has plenty of other headaches—that there is a serious possibility that Entertainment Tax will be increased.

No one can claim second sight on the subject, and we still have time to hope most devoutly that the pessimists are wrong.

The fact, however, remains that Hugh Dalton, the Chancellor of the Exchequer, is now busy preparing an interim Budget, the object of which will be to close the inflationary gap that exists when there is little to buy and money jingling in the pocket.

It is all too obvious that Entertainment Tax offers a horribly simple method of prising some of that money from many of those pockets; and informed men in Wardour Street are reluctantly compelled to visualise the possibility that an increased tax is practical politics.

From the point of view of this industry, though, it would be practical disaster.

Takings are down. Heavily down.

Mark Ostrer, in New York, has put them at 40 per cent. down. Most film men consider that the summer was 30 per cent. at least below last year. There has been some recovery; but the boom is well and truly over.

The industry, if it is to be hit, would be hit at a time when diminished takings made it most vulnerable—and when overheads are going up and up.

Already kinemas are taxed more than 40 per cent. of their income, and the 1947 figure represents an increase of 700 per cent. over 1938.

We must tell the Chancellor in unmistakable terms that an increase now would be the last straw.

IT gets more and more like a game of musical chairs, with the Trade's chief protagonists in the film tax crisis waltzing in order round and around a diminishing number of seats. Clift has gone to America and propounded a plan. King has followed him and propounded another plan. Davis and Fuller are soon westward bound, officially propounding no plans at all.

Meanwhile, Johnston and Nelson, representing the other team, are supposed to be eastward bound shortly, no doubt with yet more plans.

Let us hope that the C.E.A. party and the M.P.A. party do not cross each other in mid-Atlantic.

YET, for all that is really concrete about it, the tax crisis remains just as it was.

Sir Sidney Clift's plan is ancient history and does not appear to have got anywhere.

Sir Alex King's plan—chief item in which was that the Americans would guarantee us something like £4,000,000 from the exhibition of British films in the U.S., was turned down flat at a luncheon given in his honour by film executives last week.

FROM New York I read a rumour—to which I pay little or no credence—that Sir Stafford Cripps also has a plan.

There is a theory apparently that he is prepared to reduce the tax to admit four American films to this country for every one British film that is taken in the States.

I should think this is the first Sir Stafford has heard of it.

IN the middle of all this, the news took a slightly better turn over the week-end when the experienced Jympson Harman announced that Hollywood was preparing to lift the embargo.

His theory is that British films will be guaranteed earnings in the States, and that the Americans will be allowed to take out a proportionate amount of currency from England.

There is, of course, nothing official in this story at all, and it may prove to be entirely wrong. It is certainly much too early to assume that anything concrete has been worked out—as did the *Evening News* sub-editors.

ON the other hand, Harman was nosing out a likely eventual solution in his own way.

The present position is an obvious deadlock. The Americans cannot give in and our Government has decided that it cannot afford the dollars.

It is abundantly clear that no solution is to be found *via* the production of American pictures in Britain—the KINE'S big exclusive story from the Bank of England last week must have made this clear.

This leaves only the possibility of our increasing our earnings in the States, thus liberating some currency in this country. That is the only solution, it seems.

YOU can take it from me that there is absolutely no truth in the statement that Eric Johnston and Co. have been invited over here by the British Treasury. No truth at all.

What happened is that when they last saw Sir Wilfrid Eady in Washington, there was a note in a memorandum to the effect that they might come here. All that happened, I am informed, is that a routine check up was made on the memo to see if they were coming. This produced the rumour.

So it is completely untrue to suggest that the tax crisis is as near over as dammit.

MEANWHILE, the KINE'S extremely important story last week to the effect that the Bank of England had been invested with controlling powers over American production expenditure in England has already had some repercussions in higher places.

In this office we take the view that this story was one of the most serious and significant of those many exclusive stories which have made the KINE'S reportage on the film crisis the best thing in its field.

Quite frankly, it looks to me as though the Bank's powers enable them to lock the back door of the British film industry.

FAYETTE ALLPORT, the M.P.A.'s shrewd representative in London, admits to me that his Association is watching the new developments at the Treasury and the Bank of England with close attention. Fundamentals are involved.

Since we first broke this story I have had an opportunity of further talks at the Treasury, and I can tell you that some recent Press statements, following up the KINE.'s exclusive, are quite inaccurate.

One suggestion—that an application by American companies for these loans is merely "formal"—is totally wrong. On the contrary, a careful screening system is being worked out.

THE Treasury is not prepared, I am told, to let British capital and resources be used to buy foreign interests unless there is some benefit to Britain as a result.

In the face of all this perplexity and contradiction, I suggest that anybody interested digests that paragraph.

For in that sentence you have all the Treasury position crystallised.

THERE is no guessing game like pre-Budget ballyhoo which goes on in the newspapers. It makes "Twenty Questions" seem dull in comparison.

Now I profess to no inside knowledge. Nobody really knows what will be disclosed when the Chancellor gets up to give the nation its financial medicine. But I can report that the KINE.'s political correspondent, who is a particularly well-informed man, is convinced that an upgrading in entertainment tax where kinemas are concerned is unfortunately a distinct possibility.

L O N G

LET us not forget that it was our political correspondent who led the KINE. one day with a statement that the Chancellor of the Exchequer was due to impose a stiff tax on American films.

This was at a time when the whole of Wardour Street had made up its mind that the Chancellor was thinking of a currency freezing move.

SIR SIDNEY CLIFT writes me from New York very distressed at some recent remarks of mine in the KINE. when I chided him very firmly for going on record in American trade papers with sneers against the Labour Government.

Sir Sidney seems to think that this is a reflection on his patriotism. Quite obviously it is nothing of the sort. Clift is a man who has done very many good works in his native Midlands. He need not be ashamed of his public record and nobody doubts his patriotism.

What I did doubt was his wisdom in allowing himself to give interviews to a paper like the *Hollywood Reporter*.

LET us congratulate Sam Eckman on his award of the C.B.E.

The award was presented to him at the Admiralty on Tuesday by the First Lord, and is in recognition of his admirable services to the British cause in helping to form the Royal Naval Film Corporation back at the start of the war.

Sam is nothing if not an Anglophile, a point which was brought out in the recent KINE. profile based on his 20 years in this country.

And nobody will deny but that the award, so rarely conferred on a non-national, was well deserved.

Let us wish him many years in which to enjoy it.

FOLLOWING the presentation ceremony, Eckman threw a little lunch to his colleagues of the Royal Naval Film Corporation and the K.R.S.

The informality of the proceedings could not prevent the contribution of a series of eulogies of his work on behalf of the Navy.

Dave Griffiths reminded us that the concept of the R.N.F.C. occurred during one of his years of office and it is largely due to Sam's efforts that it was ultimately unanimously supported by the renters—remarks that were endorsed by the Second Sea Lord.

SAM quietly said that the decoration was not a personal one, but was conferred upon the American film trade as a whole.

He referred particularly to the work put in by Jos. Friedman on behalf of the U.S. and British armed forces, which had earned him a decoration from the American President.

Other speeches came from Bob Wolff, R. P. Baker, on behalf of

SHOTS

the British renters, and Jos. Friedman.

ALAN BYRE, with whom I lunched the other day, has been chasing his "Duel in the Sun" release with great enthusiasm.

In the dull mists of Monday night he admitted that he toured nine London kinemas, where business was first class.

He has also been out and away around the provinces, pursuing his box-office rainbow, and mighty pleased he is with the business that has resulted.

BYRE is a very interesting man—unique in that he is the only Englishman to be managing director of a major American company, for I think we can rank the S.R.O. as a major even though it is so new.

Naturally, it is particularly bad luck that he had no sooner got started than along came the film tax, causing him to call a halt.

He tells me that he will be over in Paris in a fortnight or so conferring with Laudy Lawrence, his friend and colleague, the foreign chief of Selznick.

THE Shipman production interests—the Alliance group—are in the headlines, and the A.C.T. boys are annoyed that these three studios should be closing down at a time when we need every inch of floor space in full production.

Alfred Shipman has been far from a fit man for some time, and I imagine that the publicity and the telephone bells will give him much anxiety and concern in the next few days.

Bluntly, however, you cannot escape feeling that it is indeed unfortunate that dismissal notices should have gone out throughout a production unit like this, and that is putting it mildly. Jimmy Carter has come through with explanations, and I understand the shut-down has received approval at the B.F.P.A.

OF course, production is getting more and more expensive and it may be that it would have been false economy to have overlapped reconstruction with a shooting schedule on the actual floor.

From all sides I hear grim tales of soaring costs and natural alarm among sensible producers.

A man told me last week that he wanted to send a cameraman to take a silent shot of a ploughman cutting a furrow. In the old days it would have been one man, one camera and one day.

Under the new agreement it takes four men. This sort of thing goes on all the while.

I HEAR, too, that some of the N.A.T.K.E. studio men are not a little irritated at the discrepancy between pay for craftsmen and some of the lower A.C.T. grades.

Many weeks ago I pointed out that some of the A.C.T. minimum salaries were absurdly high.

It seems now that carpenters have a beef because they are earning far less than certain types of semi-clerical workers, and my information is that poor old Tom O'Brien has another headache on his hands.

So the spiral goes on.

THE departure of Sir Henry French for Mexico City comes at a time when the Director-General of the B.F.P.A. had many urgent plans to keep him in London.

He will probably miss the first publication of the White Paper on the news Films Act and he may miss the debate in the House of Commons, although it seems to me that this is likely to be much later than we originally thought.

The B.F.P.A., however, has rightly and properly decided that Sir Henry's duty is to accept the invitation of U.N.E.S.C.O. and to go to Mexico as a leader of the British delegation. He will leave his Association in apple-pie order with its quota line clearly laid down.

Sir Henry, confirming the fact that he was making the trip, tells me that he hopes to be back in December.

LAURENCE PARKER, who is secretary of the Association of Specialised Film Producers, asks me to make it quite clear that his Association is a completely non-political one.

I do this most willingly. It appears that anyone not acquainted with the subtleties of the film business could have inferred from my comments last week that the A.S.F.P. represented the extreme Left wing of the documentary industry.

This is an ambiguity which was not intended. Everybody knows that A.S.F.P. is a body of professional documentary people, and when I said it was "politically important" I was merely paying it the compliment of saying it was well organised, well conducted and that its members, being intelligent men, were not afraid of airing their views.

I HEAR that Henry Taylor, familiar Wardour Street man, who spent his war years in Ensa, and who went out to the Paramount Studios in Hollywood some time ago as British liaison man, is already on the steamer coming over.

On inquiry in Wardour Street, nobody seemed to know whether he was on holiday or whether he was one of the people sacked as a result of the recent film tax economies.

I suspect that the Paramount studio is reluctantly less interested in this territory than before.

WITH a fine flourish of trumpets, the B.B.C. has introduced a new Variety programme—Alhambra of the Air—produced for the first time last Sunday night.

From the film trade's point of view, the outstanding item was the appearance of Anna Neagle and Michael Wilding in excerpts from "Spring in Park Lane," their new Herbert Wilcox piece which went into production at Elstree on the following morning.

Old maestro Herbert was there at the microphone to introduce the stars and explain what it was all about. Listening to the entertaining extract, it was quite obvious that Park Lane, Curzon Street and Grosvenor Square are very close together, and showmen should be doubly delighted because of it.

BUT the broadcast served to point a particular moral. What a wonderful showman Herbert is—what an infallible flair he has for hitting the publicity target every time he aims at it.

Here was a brand new B.B.C. feature with an audience of some millions, and there was Herbert and his missus treating themselves to an enormous boost for British films in general and themselves in particular.

If only the production industry had half a dozen more men like Herbert Wilcox! I congratulate him and all concerned on the success of his appearance at the microphone.

SIR H. FRENCH

ALAN BYRE

F. ALLPORT

SAM ECKMAN, JNR.

H. WILCOX

CLOSE-UPS

by SCREENCOMBER

Obscurity

NEWEST of film pastimes is Obscurity or Piginapokery, call it what you will. Instances are the forthcoming Royal Command Performance, where you pay your 25 guineas and see a film, the name of which has not yet been revealed. In fact, so far, there seems no indication whether you will see "What the Butler Saw," a profile of the Tattooed Lady, or a side view of the Albert Memorial, done in organzolla by Jack Courtenay.

However, if you get the same service as was handed out last year you can be trodden on by a mounted policeman's horse, or trampled to death by an enthusiastic mob of Margaret Lockwood fans or Stewart Granger girls trying to confiscate a few reels so that their projectionist boy-friends can get away early to keep their dates.

Piggery Pokery

COULD not this theory be extended to deal with forthcoming productions and film famines everywhere? You take a ticket in the raffle and the lucky winner either sees a film or, luckier still, in the case of the celebrated Winkleheim product, misses seeing it. Let us visualise the scene according to Royal Command standards.

"Two two-and-fours, please, and what are you showing?" Cashier, mysteriously: "Ah!"—"Thank you, and what time does the big picture come on—if there is a big picture?" Cashier: "Ah!"—"I suppose you are showing pictures to-night, aren't you?" Cashier: "Ah!"—"I mean, we did come to see a picture, and after all, when you go out to the pictures, you do expect to see pictures, after all and all that?" Cashier: "Ah!"

You then pay your money and see the performing seals.

Asking for More

OF course, the thing is not restricted to the exhibiting side, for down at Cineguild they are busy on a screen version of "Oliver Twist," but without the Twist. So far, while we know everybody else in the cast, the name of the guy playing Oliver, who, like the sales staff, asks for more, is a closely guarded secret.

You can see the bewilderment among the Havelock-Allans, the Neames and the Leans when they see the rough-cut.

"Ronnie, old boy, isn't there something missing?" "Tony seemed to think we'd left something or other out." "Well, what the heck can it be? There's Fagin and Nancy and Bill Sikes, and we've credited Dickens and everything, and there's Mr. Pickwick. . . ." "Did you say Pickwick?" "Good heavens, boys, we've forgotten Oliver Twist!"

Allied film companies, particularly in Britain and the United States, have accumulated quite substantial balances of "frozen" marks in Germany. A suggestion that some of this should be used for the purpose of exterior and background shots in Germany was made in these columns well over a year ago by Heinrich Fraenkel, a long-experienced Continental journalist. The Americans have now begun to do it. British producers may well be advised to do likewise, writes Fraenkel, who, in the following article, gives an overall picture of Germany's fast-recovering production industry.

HOW BRITISH PRODUCERS CAN MAKE USE OF OUR FROZEN ASSETS IN GERMANY

Exterior and Background Shooting Facilities

by ***HEINRICH FRAENKEL***

WHEN looking at the state of the German film industry this summer, revisiting Berlin and some of the zones after an absence of seven or eight months, I was impressed by the beginnings of some integration between the British and U.S. zones. A German producer's licence granted by the British Control Commission is now valid in the U.S. zone, too (and *vice-versa*); moreover, it will now be easier for a British picture (or a British-sponsored German production) to be seen at Munich and Frankfurt, and for an American film to pull in some mark notes (soon to pile up in a frozen account) at, say, Hanover or Hamburg.

So far as the new German productions under British and/or U.S. licence are concerned, it means that they need no longer be amortised in one zone. But even this increased market (with a combined total of 1,700 kinemas) is sufficiently restricted to impose stringent economies, and a picture would have to be well in the "super" class to justify a production cost of one million marks, which is £25,000 at the official rate of exchange.

This can be done, and it is being done, partly by a rigorous slashing of salaries—easily acceptable on account of the altogether fictitious valuation of the mark—and by substituting quaint stories and interesting background for more orthodox "production values," such as expensive sets. A favourite and certainly inexpensive background is provided by the grimly picturesque ruins of Berlin and other German cities.

New Productions

I have seen most of the new German pictures, the most successful of which, so far, seems to be the British-sponsored Käutner production, "In Jenen Tägen"; it has been playing to capacity for many months in the Marmorhaus, one of Berlin's few surviving deluxe houses. It's a somewhat whimsical, but slickly produced job, with the "central character," as it were, of an old motor-car, and the motley succession of its owners over the last 15 years, reflecting Germany's turbulent history during that period. This picture, incidentally, consists almost exclusively of exteriors done in and around Hamburg.

Helmuth Käutner certainly has a yen for whimsies of the more unusual type, his present job being a sort of surrealistic parody of human history from Adam and Eve to the ruins of Berlin (in the manner of Thornton Wilder, who has come to be the darling of all German highbrows).

The next one of Käutner's British-sponsored films, to be directed by R. Jugert and scripted by Käutner, is a comedy opened by a debate between author, director and actors, and with three different endings, to be shown successively: a happy one, an unhappy one and a realistic one.

Some of the other British-sponsored productions, including a farcical comedy starring Gustav Fröhlich, have been less successful. Incidentally, "British-sponsored" simply means that the producer works under British licence and control; but he has to find his own funds, of course.

This applies to the U.S. zone, too; but as the Chief Control Officer there is Erich Pommer, whose name is still legendary with German film-makers, he takes a more than "official" interest in the work of his licensees and stars. Their productions have only started late this Spring, and indeed Pommer told me last year that he would be deliberately late off the mark; when I saw him again this summer he claimed that his delayed-action policy was going to bear ample fruit, his basic idea being that, before allowing his licensees to start their schedules, he wished to lay the solid foundation of adequate production facilities at the Geiselgasteig studios (near Munich), where two very large new stages (left unfinished when Goebbels wished to move production from badly blitzed Berlin) have been completed and equipped.

Jewish Unit at Work

First feature finished at Munich is a post-war story directed by Harald Braun and starring Willi Birgel and Sibylle Schmitz. Also working at Geiselgasteig, a Jewish unit has completed a picture in three versions (English, German and Hebrew) dealing with the fate of Jews in Germany from 1933 to the present day. In Berlin, Pommer's star director, J. V. Baky, has just completed a picture with the background of post-war Berlin, starring Hans Albers, still Germany's biggest box-office draw. One of this production's difficulties was the necessity to squeeze six sets into the available studio space, designed to hold two or three sets only.

This is due to the fact that the bulk of the surviving Berlin studio space (at Babelsberg and Johannistal) is monopolised by Defa (Deutsche Film A.G.), exclusively vested with the licence to produce German pictures in the Russian zone. Defa has its headquarters in the old Ufa house in Krausenstrasse, and it is financed by municipal funds. (Incidentally, all surviving Ufa theatres in Berlin are now also municipally controlled.)

I have seen the first half dozen or so Defa productions, the best of which is a comedy dealing with the difficulties of a young couple (married by proxy during the war) to find "living space" in crowded and shattered post-war Berlin.

Political Tendencies

Another fairly well produced job has been directed by G. Lamprecht, the subject being the difficulty of disciplining post-war German youth. There is also a (somewhat inadequate) picture castigating Berlin's black-marketeers, and one or two others with rather obvious political tendencies. As a matter of fact, Lindemann, the new Defa chief, told me that, what with audiences being rather fed up with "propaganda" of any kind, most of his current and future productions strive to be more "unpolitical," with the idea to entertain rather than to educate.

Most recently completed is "Wozzeck" (a German classic), and in preparation are various comedies, as well as a mining picture and a great historical feature of the 1848 Revolution (to be ready in time for the centenary celebrations).

There can be no doubt that show business and book production are among the few going concerns amidst the general stagnation and frustration of present-day Germany, and the nation-wide urge for film production can be gauged from the fact that even in the French Zone—a part of Germany which never had any production facilities—production plans are in progress. Arnold Fank has just been licensed by the French authorities to do the sort of mountain features that used to be his special niche (his and Riefenstahl's) in the old days. Interiors are to be done in a small studio at Tenningen, near Freiburg, while new and more elaborate studios are being prepared at Remagen on Rhine.

In the French sector of Berlin a large factory site at Reinikendorf is being converted into a film studio, and C.C.C. (Central Cinema Co.), yet another French-licensed German firm, has just completed a comedy, "King of Hearts," and is preparing a big feature based on the life of Felix Mendelssohn-Bartholdy. This is to be completed in time for the forthcoming centenary of the composer's death. Incidentally, in the British zone, too (somewhere near Hamburg), a big new film studio is to be built, and Germany may soon have more studio space than in the past, when there were no production facilities anywhere except at Berlin and Munich.

Most German producers being comprehensibly keen on getting a smell (though no cash yet) of foreign markets, various negotiations for joint productions are pending; one deal actually materialised is between Defa and the Italian producer, Robert Rosellini. There is a French tie-up, too, and the picture, entitled "The Year Zero," and with a Berlin post-war background, is now in production; there are, of course, French and Italian versions.

This Year's Output

German productions completed by the end of this year should come up to about 30, and they are certainly needed on a market which, for well over two years, had to feed its 3,000 kinemas on old and very old pictures ("ideologically" harmless and thus past C.C. Censorship), and a sprinkling of synchronised or superimposed versions imported from the Occupation Power of the respective zone. Few of these imports have had very notable success, though some of them have gone over quite well, and at any rate most of the major Allied companies (particularly in Britain and U.S.A.) have accumulated quite substantial balances of "frozen" marks by now.

To "unfreeze" some of this for the purpose of exteriors and background shots in Germany, was a suggestion I ventured in these columns well over a year ago. The Americans have just now begun to do it, and British producers may be well advised to do likewise, if they happen to have a story with a suitable background. It is, of course, rather an interesting background just now, and the technical facilities as well as the talent and technical staff available are quite adequate.

CRIPPS REAFFIRMS ATTITUDE ON FILM DUTY

No Hope of Relief Indicated

SIR STAFFORD CRIPPS, Minister of Economic Affairs, seven days after his "no dollars, no films" speech to the short film producers, held a full-dress Press conference on the national economic position last week.

And he made it quite clear that Britain is so short of dollars that there is little chance of the Dalton duty on imported films being raised unless some method is devised which still provides for the Chancellor's large measure of dollar economy, writes a KINE. reporter.

The KINE. man who listened to Sir Stafford's 80-minute conference makes this summary: Sir Stafford painted a black picture of the dollar situation as far as the film industry is concerned. He was, of course, speaking on the whole national problem; but once he mentioned films specifically in his list of "musts" whereby the nation can restrict imports to save dollar imports.

He left little doubt that at present the U.S. film men cannot expect any major change in Whitehall dollar policy.

U.S. Industry Made 264 Millions

The U.S. film Industry's net income for 1944—latest year to be reported—amounted to 264,141,000 dollars, according to figures released last week by the U.S Treasury Department.

This was based on gross receipts of 1,458,299,000 dollars earned by 3,868 corporations reporting income taxes. The figures exclude any unincorporated firms in production and distribution but do take in theatres.

U.S. AGREES 30 PER CENT. AUSTRALIAN "FREEZE"

The Motion Picture Association has agreed to the terms stipulated by Prime Minister J. B. Chifley of Australia, for future distribution of U.S. product in that country.

The agreement provides for the limitation of remittances of current income at 70 per cent.

This will mean the continued flow of Hollywood pictures to Australia.

Terms agreed upon specify that earnings in excess of 70 per cent. can be expended in Australia for local production, payment of capital debts, expenditures on improvements, employees' pension funds, real estate relating to the business of the film company, Government and industrial securities, and loans to theatre corporations.

The blocked funds must be held in Australia for 10 years; the agreement is effective as from September 1, 1947.

The Commonwealth Bank of Australia will administer the agreement.

London Renters' Staffs Pledge Support for N.A.T.K.E. Demands

CRITICAL STAGE IN TALKS WITH K.R.S.; JOINT PRODUCTION COUNCIL MOVES

ON Monday, Tom O'Brien and his colleagues addressed a special meeting of the London renters' staffs on the K.R.S. agreement and secured a unanimous vote, after a lively discussion, in support of the working conditions demanded by N.A.T.K.E.

On Tuesday, the unions met the B.F.P.A. to start the creation of a joint production council in the film studio industry.

On Tuesday, too, O'Brien was due to meet the London repair and dispatch staffs, who are now members of N.A.T.K.E., to settle procedure and administrative matters arising from the transfer from A.C.T.

A major meeting with the K.R.S. was down for Wednesday, when critical talks were expected to be held on the wages question.

NORWAY SHOWS 48% AMERICAN

Every Norwegian visited the kinema ten times last year. There were 26,000,000 visits by adults and 3,300,000 by children. The population of Norway is 3,000,000.

Box-office receipts were £2,650,000. Norwegian films earned £160,000 (according to a statement just issued from the Royal Norwegian Embassy in London).

Of the 373 films shown in 1946, 48 per cent. were American, 17 per cent. Swedish, 16 per cent. British, and 1.6 per cent. Norwegian. In 1939, 320 films were imported, of which 62.5 per cent. were American and 5.9 per cent. British.

At their meeting this week the Norwegian Kinema Association decided to set aside 1 per cent. of the kinemas' gross takings for five years to promote Norwegian film production. It is hoped to raise £375,000 in this way. The meeting also decided to make a grant of £500 to a Norwegian Film Museum. An archive of 1,750 films has already been secured.

A Showman Made a Promise . . . .

THIS is the story of a promise made by one showman to another—and its sequel which has already cost £6,000.

Central figure in the story is Herbert Wilcox who, many months ago, in a moment of characteristic enthusiasm, promised £10 to any A.B.C. manager whose figures for "Courtneys of Curzon Street" beat those for "Piccadilly Incident."

The picture duly went out over A.B.C. and leading independent circuits.

The result is that 600 applications for "tenners" have already turned in, and more are expected.

Herbert Wilcox said to the KINE.:—

"The figures have actually exceeded our fondest hopes, and it looks as though we shall have hundreds more claims. My original offer, however, did not apply outside the A.B.C. circuit, but it would be unfair not to recognise the independents in some tangible way.

"I shall probably talk to Walter Fuller, the C.E.A. secretary, on the subject."

SAM ECKMAN RECEIVES C.B.E. AT ADMIRALTY

Lord Hall's Tribute to Work for R.N.F.C.

"I KNOW that I am expressing the views not only of the members of the Board of Admiralty, but also the Royal Navy itself, in extending to Mr. Eckman our hearty congratulations upon the honour conferred upon him by His Majesty the King." Thus spoke Lord Hall, First Lord of the Admiralty, when he presented the ribbon of the C.B.E. to Sam Eckman, Jun., at the Admiralty on Tuesday.

Among those present were Mrs. Eckman, R. P. Baker, Sir Arthur Jarratt, and D. E. Griffiths.

"It is an honour well deserved," Lord Hall said. "Mr. Eckman has been closely connected with the Royal Naval Film Corporation since its inception, and it was largely due to his enthusiasm, drive and influence, that the Corporation was launched on such a firm basis in 1939.

In reply, Mr. Eckman said it was following a suggestion made by Lord Louis Mountbatten that he first became interested, some two years before the war, in the formation of the organisation, and he had no thought of seeking honours.

£6,000 for C.T.B.F.

Following the *Daily Express* Ball at the Albert Hall on September 29, a cheque for £6,150 5s. 3d., the entire proceeds, has been received by the C.T.B.F.

HOLLYWOOD REJECTS PROPOSALS PRESENTED BY SIR ALEX KING

SIR ALEXANDER KING has suggested an alternative plan for the Dalton duty at a luncheon given in his honour by the Motion Picture Association of America. This was immediately rejected by major company presidents who were present. Spyros Skouras, of 20th Century-Fox, and Barney Balaban, of Paramount, acted as their spokesmen.

Sir Alexander, who was flanked by two other well-known English showmen, Sir Sidney Clift and Mark Ostrer, asked for the American film industry to guarantee a minimum return of "at least 12,000,000 dollars for exhibition of British pictures for the U.S. and all the Americas. If possible, I urge you to increase it to 16,000,000 dollars, the dollar equivalent of £4,000,000, which is one-third of the estimated remittables."

£4,000,000, likewise one-third, you would invest in Great Britain, either in British film production or in any other manner agreed," he continued.

"The other one-third, which on an estimated £12,000,000 remittables would be £4,000,000, you take out with no strings attached."

Both Skouras and Balaban agreed with Sir Alexander that "there is a basis of negotiation somewhere," but that Hollywood producers need dollars with which to produce quality pictures.

Arthur S. Abeles, Jnr., newly appointed assistant to Max Milder, managing director of Warner Bros., who is touring the company's provincial branches with general sales manager J. Walton Brown, looks in at the Glasgow office. Here he is with, standing: Alfred Staines, Norman Wolstenhulme, Laurence Marshall (branch manager), John Green and Sydney Matthews. Seated: George Lee (supervisor), Arthur S. Abeles, Jnr. and J. Walton Brown

B

Margaret Lockwood and Ian Hunter in a scene from the Corfield production THE WHITE UNICORN, for G.F.D. release. A review appears in this issue

NORWICH MIDNIGHT SHOW FOR C.T.B.F.

Eastern Counties C.E.A. Project

A MIDNIGHT matinée is to be held in Norwich on behalf of the Cinematograph Trade Benevolent Fund, it was announced at the last quarterly meeting of the Eastern Counties C.E.A. at which E. G. Pike presided.

The affair will take place at the Odeon, Norwich, on November 25, the same date as the Royal Command Performance in London.

Secretary of the sub-committee of Norwich members is N. Scott-Buccleuch, of the Regent. Support of all members of the branch was assured by D. F. Bostock, who said even those exhibitors some distance from Norwich would aid with the selling of tickets and publicity.

Slides and Collections

Secretary A. F. Kent read a letter from the Norfolk Medical Officer of Health asking for the exhibition of slides for the recruitment of part-time nursing staff.

In view of the control on employment now exercised by the Ministry of Labour, it was agreed it was undesirable to exhibit the slides.

Following consideration of applications to make collections in aid of the British Limbless Ex-Servicemen's Association and the British Legion, it was agreed that no general authorisation for these and other collections should be granted except in cases recommended by the General Council.

S. M. Brame was accepted in place of H. Clarke as nominee of the Playhouse, Felixstowe.

HOUSES BEFORE KINEMA

Plans for a new kinema and café in High Street, Earls Barton, Northants, have been approved by the local Council, but a licence for the work will not be granted until the housing shortage has been dealt with.

BLACKBURN FILM BALL

Managers' Function Attracts 1,500

ORGANISED by the Blackburn Cinema and Theatre Managers' Association, a film ball held at the King George's Hall and the Assembly Hall, Blackburn, on October 9, was attended by 1,500 people.

One of the chief events of the evening was the judging for the Cinema Queen. Nine girls were in the final, and the winner receives 12 months' free tuition at David Murray's Manchester School of Drama, and at the end of her term a film test is guaranteed; she also receives a cash prize from the Cinema and Theatre Managers' Association. One of the judges was Frank Randle, the film artiste.

During the evening, H. Raymond, assistant manager of the Cinema Royal, played the organ at the King George's Hall.

Blackburn Cinema Managers' Association have agreed to show the short trailer film, "Playing with Fire," at nine kinemas in the town at a nominal cost of 50s.

Manchester's Three C.E.A. Meetings in One Afternoon

THE quarterly general meeting of the Manchester and Salford branch C.E.A. will take place at the Midland Hotel, Manchester, to-morrow, Friday, at 3 p.m. The agenda includes: The new films import duty; transport rates; entertainment tax; and delegates' reports. The committee meeting will be held at the same venue at 2 p.m.

The committee of the South and East Lancashire branch has also arranged its monthly meeting for Friday at the branch office, Cromford House, Manchester, at 1.30 p.m.

The quarterly meeting will be held at the Midland Hotel on October 22, and it is expected that W. R. Fuller (general secretary) and B. T. Davis (president) will attend. If they do visit Manchester for the meeting, they will be the guests at a lunch before the start of the business.

LANCASHIRE OLD BOYS

Lancashire Cinema Old Boys' Association will hold its annual president's luncheon and snooker handicap for the Gratton Milloy Cup at the Northleigh Social Club, Seymour Grove, Manchester, on November 14. President of the L.C.O.B.A. is Frank Collinson.

N. WESTERN

STAFF PROBLEM CLEARED UP

Engagement Order Not Concerned With Changes in Ownership

THIS query was raised at the meeting of the North-Western branch at Liverpool on Friday:—

If an exhibitor sells his theatre to a limited liability company, does not this involve a change of employment for the staff, which may bring them within the scope of the Control of Engagements Order?

The CHAIRMAN (W. J. Speakman) said it might be assumed that in any take-over agreement provision would be made for the purchaser to acquire the contractual obligations of the seller. Contracts of employment would be taken over just like any others.

P. M. HANMER: That does not overcome the clause in the regulations which says the employee must not change his employer, otherwise he might become directed. In a case such as that cited, there would be a definite change of employer.

Another member said the Employment Exchange was not concerned with the ownership of the premises, and if staff continued there, in spite of the change in financial control, there would be no interference with them.

Holidays with Pay

TWO queries have arisen from the agreement with N.A.T.K.E: (a) The entitlement to holidays of employees who relinquish their work outside the period when holidays are usually taken; and (b) time off in lieu of Sunday work.

The meeting expressed the desire for decisions to be given by the National Conciliation Committee.

General Council decided, by a handsome majority, to accept the invitation to hold an extended G.C. meeting in June, 1948, in the Isle of Man, announced the CHAIRMAN. Blackpool had been suggested as an alternative.

A committee would go to the Isle of Man in the next week or two to make preliminary inquiries.

Electricity Cuts

REFERENCE was made to the "amazing" savings which exhibitors had effected in the consumption of electricity compared with 1939.

R. H. GODFREY said the average saving at his theatre was 30 per cent.; the economy at circuit halls was stated to be as much as 50 per cent.

St. Helens S.O.

P. M. HANMER reported that a small deputation had waited on the St. Helens authorities about the conditions attached to the Sunday opening licences.

Serious exception was taken to the one stipulating one house per Sunday night. Details of the expenses of independently owned kinemas showed that even if they were filled to capacity, takings could not be sufficient to ensure a profit. It was suggested that exhibitors should take up their licences, even if they refused to open, and make a fresh application to the justices in the first week in December for permission to give two performances on the Sunday evening.

The deputation was reminded that Southport exhibitors managed quite well with once-nightly shows. If the St. Helens theatres had the same money-holding capacity they could do the same. For a St. Helens theatre, taking £20 at one Sunday house to make a profit was impossible.

J. V. ROBINSON said it appeared the small-capacity theatre was being discriminated against.

The meeting was informed that two St. Helens kinemas had not contributed to the S.O. expenses fund.

Film Transport Charges

REPRESENTATIVES of the North-Western, Manchester and Salford and West Lancashire branches had met representatives of the carriers and reached agreement over increased prices.

The recommendation was being made to each of the three branches for a revision of rates, by increasing the present 7½ per cent. surcharge to 20 per cent. on the pre-war charges, from September 29. These terms covered the whole of the North-Western area, including North Wales.

Crosby S.O.

THE meeting placed on record its thanks and appreciation of the work of Mr. Howarth, chairman of the Crosby Sunday Opening Committee, on the successful outcome of the local campaign.

The CHAIRMAN: It is gratifying to hear of such good co-operation between circuits and independents. That is music to my ears."

Royal Wedding Present

DONATIONS and collections will be accepted in Liverpool kinemas for the Lancashire Royal Wedding Present.

Donations of 1s. will be invited. The meeting approved this proposal.

Second S.O. Poll

MENTION was made of the possibility of another, the second, S.O. poll in Bebington (Wirral). It was stated that if the poll took place, this would be the first time on record where the electorate had been given the opportunity to express its views a second time and possibly turn a defeat into a win.

Next meeting at Liverpool, on November 14.

As a result of collections in the foyers of the three Odeon kinemas in Bristol, a sum of £201 has been given to the Girls' and Mixed Clubs.

RENTERS' STAFFS GIVEN 40-HOUR FIVE-DAY WEEK

K.R.S. Refuses C.E.A. New Booking Plea

MEMBERS of the K.R.S. council, meeting last week, were told by secretary Frank Hill that the national agreement negotiations with N.A.T.K.E. have reached the stage where hours and conditions for renters' employees have been agreed, but where a deadlock still exists on wage schedules.

As from October 27 the K.R.S. staffs will have a five-day 40-hour week.

The agreement is now held up because of a failure to agree wage rates. The Society will meet the union again on Wednesday of this week.

16-mm. Policy

The council meeting had a small agenda.

The main item was a debate on the current 16-mm. problems. Members decided to set up a fact-finding committee, including RKO-Radio, 20th-Fox, M-G-M, Gaumont-British, and Columbia.

Frank Hill reminded members, who were discussing the report on the recent meeting with the C.E.A., that the K.R.S. would shortly have a separate section for 16-mm. renters. These 16-mm. men, joining the separate section, would automatically come under the general K.R.S. policy.

Other Business

Exhibitors may have to pay more for posters, because of the increased manufacturing costs. The council called for a secretaries' meeting before deciding on any definite action to recover the rising costs of poster production.

The renters will not change their booking policy. Members told the C.E.A. in a resolution quite definitely that the 51 per cent. ownership booking rule must stand.

The K.R.S. will share equally the entertainment costs of British and U.S. stars at the Royal Command show, estimated at £500.

Extended Exhibitors' Quota for "39 Steps"

A further extension of British exhibitors' quota on "The Thirty-Nine Steps" has been granted to International Film Renters.

The story is based on the famous best-seller by John Buchan, is directed by Alfred Hitchcock and stars Robert Donat and Madeleine Carroll.

The picture will be reissued with brand new copies.

Minors Club Opened

The Mayoress of West Hartlepool, Mrs. H. Ryan, performed the opening ceremony at the Forum, West Hartlepool, when 1,300 children joined the A.B.C. Minors' Club.

Birkenhead authorities have granted permission for "The Birth of a Baby" to be shown to audiences over the age of 16 years.

S.C.M. Headquarters Accused of Dilatoriness over Membership

NORTHERNERS REGARD OWN FIGURES AS WHOLLY UNSATISFACTORY

A PAID-UP membership of about 70, reported at a general meeting of the Northern branch S.C.M., was regarded by committee and floor as wholly unsatisfactory.

Presiding, R. C. Sidney-Wilmot (Odeon, Newcastle) appealed to members to act as recruiting agents. W. White (Sunderland) and others countered with the complaint that headquarters had, by dilatoriness, largely destroyed enthusiasm.

Sidney-Wilmot explained that all the work done on behalf of the Cinema Managers (Separate Section) had been wasted. Paper and printing difficulties, plus the general secretary's preoccupation with conciliation and negotiation, had delayed the circulation of application forms,

Discussion ended in the unanimous adoption of E. J. Smith's (Grainger, Newcastle) motion that conveners and other paid-up members be supplied with application forms and receipt books, and authorised to collect initial subscriptions to be forwarded, through the branch treasurer (J. Dixon, Westgate, Newcastle), to headquarters.

When a member inquired if the employers were not responsible for seeing that their managers became members, he was advised that, from the viewpoint of all C.E.A. members, managers were automatically members of the S.C.M. It was up to the Society to see to it that that membership was made effective.

Complaints that some exhibitors were not honouring the agreement brought the suggestion that some exhibitors did not know of the agreement.

"It will be easy enough to bring the agreement forcibly to their notice," said the CHAIRMAN, "if managers and assistants not receiving the proper salary will approach their employers or bring the matter before the branch."

ROBT. GILBERTSON (Royalty, Gosforth) feared that many managers were afraid to apply for wages on the agreed scale.

He thought that members should themselves notify the branch.

Mr. GILBERTSON added: "All good employers would favour pressure on the others. Payment of salaries below scale is unfair, not only to the managers concerned, but also to those employers who honour the agreement.

The C.M.A.

DEBATING the efforts to secure fusion of the C.M.A. and the S.C.M., E. J. SMITH regretted that the S.C.M. had demanded certain information of the C.M.A. as a condition of its entering discussions.

"That information may have to be supplied subsequently," he said, "but the S.C.M. should agree to negotiate initially without conditions."

Date of the next meeting was fixed provisionally for December 3.

Francis Pierlot, Janet Martin and Douglas Fowley in a scene from THE TRESPASSER, a Republic production Trade shown by British Lion on Tuesday, October 14, at the Hammer Theatre, at 11 a.m.

BRITISH AND U.S. FILMS WITHHELD IN CHINA

To Force Military Hand in Dispute

WHAT is virtually a declaration of open war between the military authorities and film interests has broken out in Peking, centre of the important Far Eastern film market, according to reports reaching the KINE. over the week-end.

British films, which have started to make good headway in the Chinese market, have suffered a great set-back as a direct result of high-handed methods adopted by Army officers to secure free performances for soldiers.

According to the reports, the kinemas in the area offered free shows to troops on Sunday mornings. The military then demanded a second free house on Sunday and the exclusive use of the circles each Thursday evening.

It is alleged that the Cinema Guild, on putting its case that such a large number of free shows would mean closing down, was told by military authority that members would then be imprisoned as Communist agitators.

Now the Film Board, representing the British and U.S. producers, has withdrawn the circulation of all films as from last Saturday.

Home Office Told "No 18s Should Work in Kinemas"

CRITICISM of the employment of young men under 18 in kinemas was made by Martin Parr, representing the Committee of Wage-Earning Children, giving evidence on a memorandum he presented to the Gowers Committee of Inquiry into the health, welfare, and safety of employees and the hours of employment of young people, at the Home Office last week.

"I cannot believe that boy-labour is absolutely essential for the kinema Industry," he said.

Advocating that no young person under 18 should be allowed to work after 6 p.m., Parr said that in his opinion "a boy has just got to go to the pictures once a week."

He said he was not in a position to pass judgment on the advisability or otherwise of children appearing on the screen.

SELZNICK TO HANDLE HELLINGER PRODUCT

The future productions of Mark Hellinger, which will include three Humphrey Bogart pictures and at least one Ernest Hemingway story, will be released throughout the world by Selznick Releasing Organisation.

The contract calls for six pictures which will be delivered at the rate of three per year. The first production will go before the cameras this coming Spring.

In addition to Hellinger stars, Humphrey Bogart and Burt Lancaster, a number of Selznick stars will appear in the pictures.

The current Selznick line-up includes "Duel in the Sun," Hitchcock's "The Paradine Case," "Portrait of Jennie," "Mr. Blandings Builds His Dream Home," and now the Hellinger product.

R. RANK PRESENTS

CHAEL REDGRAVE

ROSAMUND JOHN

THE BOULTING BROTHERS
PRODUCTION

Fame is

BERNARD MILES · CARLA LEHMA

SIR SEYMOUR HICKS

Directed by ROY BOULTING

A TWO CITIES FILM

the Spur
HOWARD SPRING
HUGH BURDEN · MARJORIE FIELDING
ANTHONY WAGER
Produced by JOHN BOULTING
F. Del GIUDICE in charge of production
Complete Your Programme with
THIS MODERN AGE

GENERAL COUNCIL

Joint C.E.A. and K.R.S. Action to Control 16-mm. Shows

TWO-MILE RADIUS BAR INTRODUCED: RENTERS FORM SEPARATE SUPPLY SECTION

STEPS have been taken by the C.E.A. and K.R.S. for a rigid control of 16-mm. presentations. In addition to instituting a bar on all such shows within a two-mile radius of a 35-mm. kinema, the K.R.S. is forming a separate section available for 16-mm. renters, who would then, of course, be subject to the policy of the K.R.S.

After a lengthy discussion at the last meeting of the Joint Committee of the C.E.A. and K.R.S., the following resolution was agreed to: "Renters undertake not to sell 16-mm. films within two miles of a 35-mm. kinema without application first being made to the Joint C.E.A. and K.R.S. Area Committee, with the right of appeal by the applicant in the case of refusal to the central Joint Committee of the C.E.A. and K.R.S."

This decision was endorsed at the last meeting of the General Council of the C.E.A.

Emphasis at previous discussions between the two organisations, it was reported, had been given to the C.E.A. proposal of a two-mile bar, which ultimately formed the basis of the above resolution. The suggestion that barring alone should be the means of control had been previously turned down by the exhibitors, who felt it would only create chaos.

A member of the K.R.S. asked why barring in connection with 16-mm. films would create chaos when it had been agreed at an earlier meeting that the width of film was immaterial so long as normal admission prices were charged.

Skegness Problem

On behalf of the C.E.A., it was pointed out that there had been agreement on the means of control until the case of the Cameo, Skegness, had been introduced. The first case which had brought matters to a head, showing the need for action, had been that of a shop in Brighton, since when the secretaries of the two Associations had together disposed of a number of cases unofficially on the basis of a two-mile prohibition and the memorandum of May, 1946, agreed by the councils of the two Associations.

It had been made plain that a two-mile bar was not rigid and exceptional cases could go before the Licensing Committee, but there must be some yardstick and the mileage bar provided a workable solution which had proved very satisfactory during the war in connection with Army camps.

The general point at Skegness was that a certain renter's films were not shown there, but if that were a reason for the establishment of a 16-mm. exhibition, the same thing could happen all over the country where any particular renter's films were not in circulation in a particular locality; obviously, there could be no bars operating because that product was not being taken.

Total Prohibition

The CHAIRMAN thought two points had emerged from the discussions:—

(1) The C.E.A. was asking for total prohibition of 16-mm. shows within two miles of an established 35-mm. kinema, whether or not a charge for admission were made.

(2) That the width of films made no difference if they were shown and admission charged.

A policy, he said, might evolve on these lines where no 16-mm. exhibitions could be made without first referring each case to the Licensing Committee.

It was suggested by a member of the K.R.S. that "Licensing Committee" was a misnomer because there had never been any suggestion that 35-mm. should be licensed. Could not an arrangement be reached on the lines that the K.R.S. would agree not to book 16-mm. films within an area that they knew was 35-mm. without first discussing it with the committee?

Barring Snag

The C.E.A. said this met their point as the only reason for wanting the yardstick of mileage radius was because an exhibitor was not in a position to bar films he did not buy.

It was pointed out that this suggestion meant that renters undertook not to sell 16-mm. films for commercial exhibition within the barring radius of any kinema without first discussing it with the Joint Committee.

It was stated that it was not the intention of the suggestion that permission should be sought for every situation within the barring area as this would mean that practically every 16-mm. operation at the present day would have to come before the Joint Committee. The K.R.S. member had been alluding to cases such as Brighton and Skegness.

It was agreed that no permission was required outside the 35-mm. bar, but within the proposition was that each case be brought forward for consideration.

After further debate, it was suggested that each individual case be decided jointly by the C.E.A. and K.R.S. in the area and if agreement were not reached any case could be remitted to the central Joint Committee.

Clift Circuit Named

The particular case of the Trueman Dicken kinemas being affected by the 16-mm. shows of the Clift circuit and M-G-M was considered, and it was agreed that this would be dealt with by the Licensing Committee. In the case of the Cameo, Skegness, it was agreed that this was a case for consideration by the Licensing Committee.

SMALL-TALK AT THE GENERAL COUNCIL

FOURTEEN new members were elected to the C.E.A. last week.

* * *

The next General Council meets in Birmingham on November 12.

* * *

The Isle of Man has been accepted for next year's Summer Conference, by 49 votes to 7. This was decided by the General Council last week at the end of a debate, in which delegates argued that the distance might keep delegates away.

* * *

The C.E.A. is to write congratulating Fuel Minister Hugh Gaitskell on his new appointment.

H. MEARS

L. G. HILL

BIG MAJORITY AGAINST CHANGE IN RULES

Clash Over Harry Mears' Resolution

H. P. E. MEARS had a verbal battle at last week's General Council when he sought to establish the right of a non-member of a committee to attend one of its sessions.

He explained that he and one or two other members had enjoyed the privilege of attending Standing Committees of the General Council over many years. At the outset he wished to kill the bogy that all members might flock into a Standing Committee. In the last three years he had attended three when there had been particular items in which he was interested. He had claimed the privilege and it had always been accorded to him. Coun. Mears continued that he had had legal opinion supporting his views, which he read. The issue should be cleared.

J. J. MCCRACKEN seconded, and said there was a right for any member of the General Council to go into a committee, although he had no right to speak or vote without special permission.

L. G. HILL said his branch had instructed him to plead for the continuance of the *modus operandi* as they believed the affairs of the Association could be carried on quite amicably if there were a certain elasticity allowed to the chairman and committees.

He therefore moved an amendment maintaining the C.E.A.'s present policy.

LLEW. EDWARDS seconded as he thought the Association was run on very different lines from public bodies which did allow members to attend committees.

C. P. METCALFE said he was definitely in favour of Coun. Hill's amendment.

The GENERAL SECRETARY stated that committees were delegated from the General Council and given certain powers. Members were appointed from the General Council to those committees and that was as far as it went. The only people with right to be at the committees were those appointed to them. It was a straightforward issue. If the committees thought it desirable they invited, or accepted the application of, a member to attend, and if the chairman agreed he could speak, but never vote.

The PRESIDENT said that he had granted to Coun. Mears the same facilities as he had granted on previous occasions.

R. E. RICHARDS pointed out that if the General Council wished any member to attend any Standing Committee he would be elected on to it, and if he was not elected he would not go there. A request that the motion be now put was carried, 39 voting for.

The GENERAL SECRETARY, in reply to a question as to what was the present policy of the Association in this case, said that any member of the General Council, or expert advisers not members of the Association, could attend either by invitation of the committee, which was expressed through the chairman, or if any member of the General Council wished to attend he could make application, but he could *not* vote.

The amendment was put as a resolution and carried, 50 voting for and one against.

REISSUE PRICES COMPLAINTS

M-G-M's "Are Excessive"

CRITICISM of the prices Metro-Goldwyn-Mayer are asking for the reissues of "Gone With the Wind" and "Random Harvest" was expressed at last week's C.E.A. General Council.

A committee reported that it had received complaints. "Your committee is not concerned to argue about the price for one of the films mentioned, but considers that the price asked for the other is higher than it should be," it reported.

CECIL BERNSTEIN asked the names of the films. He was informed "Gone With the Wind," for which 50 per cent. had been asked, and "Random Harvest," for which 35 per cent. had been asked. It was the rental for this latter which was considered excessive.

Mr. Fuller was instructed to take the matter up with M-G-M.

A BLESSING FOR U.S. JOURNEY

LAST week's C.E.A. General Council formally blessed the Davis-Fuller trip to the United States where they are conferring with Eric Johnston, and heard a verbal explanation on the C.E.A.'s policy from General Secretary, Walter Fuller.

Earlier, the main committee was told the inside story of the Association dinner with Sir Stafford Cripps, and had congratulated all concerned with the handling of this important event.

When the matter was mentioned in General Council TOMMY FRANCE wished the two travellers good luck.

Notts N.A.T.K.E. Books Sent to London

The impasse between the Nottingham branch and headquarters of N.A.T.K.E., arising out of the Nottingham kinema section's attitude to Sunday opening, continues, and following the suspension of the branch officials the books and finances have been sent to London.

General Council Decides Breaking Up of Branches is Undesirable

NO SEPARATE SECTION FOR WEST WALES

THE C.E.A.—as first announced in last week's "Kine."—turned down an application for the formation of a separate section for West Wales exhibitors.

Last week's General Council was informed that the L.F. and P. Committee considered that the breaking-up of branches was undesirable and added that the present South Wales branch was very well conducted.

It was also pointed out that financially a smaller section would not be so strong, and there was a rumour that if West Wales broke away Monmouth might follow suit.

Oscar Dennis, from S. Wales, sat in at the meeting, although not a member of the Council, by general consent.

In the debate, W. J. MORRIS said that undue stress had been made of the idea that Monmouthshire was following with a similar application, because it was composed almost entirely of Jackson Withers and welfare halls. He could see no reason why Mr. Withers should want to withdraw from Cardiff where his offices were situated.

He had been asked by the delegates to inquire for a legal ruling on the point that the South Wales Section had complied with all the Standing Orders under the registered rules. Was the General Council or the Legal, Finance and Parliamentary Committee competent to refuse a branch to Swansea?

The GENERAL SECRETARY quoted the rule which answered the point raised.

R. DOONER wished members clearly to understand that there was no application coming on the part of Monmouth but there had been unrest. Immediately after this attempt to form a new West Wales branch discussions began on the same lines. Such action would mean destroying one of the most important branches.

WYNDHAM LEWIS remarked that they were not unanimous even in West Wales for the formation of a new branch, and he was strongly against it.

Ald. G. W. A. WRIGHT said they managed amicably in his branch by spreading the meetings round to assist those 60 miles or so away from the normal meeting place and had sub-sections.

On a show of hands, the committee report was adopted by an overwhelming majority, there being one dissentient.

Jacey's News Theatre at Brighton Opened

The Princes, North Street, Brighton, which was recently acquired from Dan Benjamin by Jacey Cinemas, of Birmingham, was reopened on Tuesday as a news theatre by the Mayor of Brighton (Ald. T. E. Morris).

Prices of admission to the kinema, which opens daily from 10.30 a.m., are 1s. 9d. and 10d. Programmes consist of news, cartoons, interest films, and other shorts.

Over £180 was raised at the concert held at the Ritz, Wigan, on Sunday, September 28, in aid of the Limbless Ex-Servicemen's Association.

K.R.S. ENDORSES THE BOOKING POLICY

May be Raised in Parliament

THE K.R.S. has endorsed its policy that it will not recognise a co-operative booking contract except where 51 per cent. financial interest is vested with the controlling management.

When this was reported at last week's C.E.A. General Council, CECIL BERNSTEIN asked if the Board of Trade would be informed of the K.R.S. view? The GENERAL SECRETARY replied that it was probable that this matter would be raised when the Films Bill came into Parliament—when an amendment could be moved.

C.E.A. Publicity on Fuel Campaign

The C.E.A. has approved the idea of issuing publicity matter showing how kinemas are economising with the use of fuel. Last week's General Council agreed that it would be useful to let the public know that kinemas were the only big current consumers using less fuel to-day than before the war.

Margaretta Scott and Peter Graves in MRS. FITZHERBERT, a British National picture which Pathe will Trade show shortly

BLACKBURN ADDRESSES BRISTOL S.C.M.

AN address was given by G. H. Blackburn, of the C.T.B.F., on the activities of the fund and also about the new convalescent home in Lancashire at the meeting of the Bristol branch of the Society of Cinema Managers.

A vote of thanks for his past services as branch treasurer was passed to M. A. Bowen, who has left Bristol for London. N. Matthews, manager of the Cabot, Filton, succeeds him.

Complaints of breaches of the wages agreement should be reported to the National Secretary with a view to investigation and subsequent reference to the Conciliation Board.

The suggestion of badges for members was rejected.

The next meeting was fixed as October 28 at Whiteladies, Bristol.

Bristol Branch Suggests That Rules Should be Brought Up to Date

BRISTOL and West of England made a suggestion, considered at last week's General Council meeting, that the C.E.A. rules should be brought up to date.

The Legal, Finance and Parliamentary Committee, however, reported to the General Council that the Association seemed to get on very well with its existing rules.

Coun. F. G. W. CHAMBERLAIN explained that it was all brought forward because they had sent on various occasions a substitute member to the General Purposes Committee who had voted and spoken, and it was only when the notice of motion from Coun. Mears came forward that the rules, from their point of view, seemed defective. His members considered it was time they were overhauled.

H. HOPKINS thought it would be a pretty big job to have a sub-committee overhaul the rules, but his branch wanted to know if the deputy sent by the branch to the General Purposes Committee, when the nominated member could not attend, would be voiceless and voteless. He wanted the general secretary to tell him under what rule a branch appointed a member to the General Purposes Committee.

The GENERAL SECRETARY stated that it would be quite easy to get over the point raised by saying that the branches in future should have the right to nominate two delegates, only one of whom could attend.

It was agreed that Mr. Hopkins should submit a resolution for consideration of the next General Council to cover this point.

WILL STOP FILM SUPPLIES TO OUTSIDERS

Hotels, Public-Houses and Clubs Affected

FILM supplies to hotels, clubs, public-houses, stores, and similar institutions which have hitherto run film exhibitions will in future be cut off.

The following resolution was agreed to at the last meeting of the Joint Committee of the C.E.A. and K.R.S.

"That hotels, clubs, public-houses, stores, and similar institutions generally should not be supplied with 16- or 35-mm. films, but that exceptional cases could be brought before the Joint Committee for consideration."

It was agreed that this resolution did not apply to hospitals, mental institutions or prisons.

Film in Hotels

The decision arose from a complaint presented by the C.E.A. that it was becoming a general habit for first-class hotels, which were usually in areas very well supplied with kinemas, to hold free film shows, both 16-mm. and 35-mm., and the C.E.A. stated that they desired these shows and also those at clubs, public-houses and stores and similar institutions, to be stopped.

The question of enforcing the new policy on non-members of the K.R.S. was raised, and it was pointed out a meeting was being arranged with Gaumont-British Equipments and Wigmore, both of whom were already co-operating, and a solution could be reached by renters only parting with 16-mm. rights subject to the terms and conditions of the C.E.A. and K.R.S. memorandum.

OWNERSHIP CHANGES AND DIRECTION

In future, when a kinema is sold, the incoming exhibitor, it is suggested, should agree with the vendor to take over all liabilities and contracts with staffs.

This arrangement is put forward by the Legal, Finance and Parliamentary Committee in view of the operation of the Control of Engagement Order, 1947, No. 2021.

Hitherto, the usual procedure was for the vendor to terminate the engagement of his staff which, normally, was promptly re-engaged by the new proprietors. In the present circumstances, it was pointed out the new proprietor when he came to re-engage the staff would find that some may have been directed elsewhere.

The procedure suggested by the C.E.A., however, will make the incoming exhibitor responsible for all holidays, etc., as the employment will be continuous. He should therefore see that he collects in the apportionment account such sums as were the responsibility of the vendor.

Birkenhead Broadcast

Henry Hall's Guest Night will be relayed by the B.B.C. from the Ritz, Birkenhead, on October 21. This will be the first broadcast from Birkenhead since the Argyle was destroyed by enemy action.

IFR INTERNATIONAL

167, WARDOUR STREET, LONDON, W.1

GOOD NEWS TO EXHIBITORS!

ALFRED HITCHCOCK'S *masterpiece*

"THE THIRTY-NINE STEPS"

Based on JOHN BUCHAN'S Famous Thriller

starring

ROBERT DONAT & MADELEINE CARROLL

has been granted British Exhibitors Quota up to Sept. 30, 1948

ONE OF THE GREAT PICTURES IN BRITISH FILM HISTORY—
THE FILM WHICH HAS NEVER FAILED TO TOP BOX-OFFICE!

"THE THIRTY-NINE STEPS" WILL BE RE-ISSUED WITH BRAND NEW COPIES

IFR *A GAUMONT-BRITISH PRODUCTION* *LENGTH: 7,821 ft.* *CERTIFICATE 'A'*

INTERNATIONAL

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

FROM OUR CITY OFFICE

Palmerston House,

Bishopsgate, E.C.2

Telephone: London Wall 3431

"We Shall Come Through Successfully," says Rank

PREPARATIONS TO MEET ANY EMERGENCY

IN these days when chairman's speeches are sent out with annual reports, shareholders' meetings are rather tame affairs unless shareholders themselves enliven the proceedings with questions.

In the case of the Odeon meeting last Thursday very few shareholders were present, no doubt due to the excellent report and the confidence of the chairman, in spite of the current difficulties of the nation and the Industry.

The report and accounts were passed unanimously without a question being asked, but shareholder Montefiore just about doubled the length of the meeting with a lengthy proposal for a vote of confidence and thanks to J. Arthur Rank, the chairman, the Board, and the staff.

Mr. Rank, in reply, said that they were all grateful for the expression of confidence made by the shareholders, as it was of considerable encouragement to them, especially in these difficult times.

"Like a lot of other concerns," said Mr. Rank, "they were rather worried, when constantly overnight they may find that their raw materials are withheld."

"We are in that position, but we are giving a great deal of thought to it, and we have plans to try to meet any emergency that may come upon us.

"We feel fairly confident that however difficult the times may be we shall come through successfully."

Classic Chairman Joins Scophony

S. Seeman and J. Diamond have always worked together. It is through their close association that the Capital and Provincial specialised chain has been built up so successfully. Scophony now announce that Mr. Diamond, who is a chartered accountant and Member of Parliament, as well as chairman of Capital and Provincial, is to join their Board as well as Mr. Seeman, who is the new managing director.

Mr. Diamond's appointment dates from October 8, and is, I understand, only temporary in connection with Mr. Seeman's proposed reorganisation of Scophony affairs.

Shares: A Dreary String of Declines

The kinema share market is still friendless. Once again, the share price lists show a dreary string of declines. The optimism of Mr. Rank at the Odeon meeting held Odeons slightly, they being only 3d. down at 33s. 9d. on the week.

On the other hand, A.B.P.C. fell 1s. to 18s., and Gaumont 1s. 6d. to 16s. 9d.

African Theatres were 1s. 3d. down at £6¾. B. and D. 6d. lower at 16s. 6d., Capital and Provincial 1s. at 12s. 6d., General Theatres preferred 1s. 3d. at 18s. 9d., Tussauds preferred 1s. at 22s., Scophony 6d. at 5s. 3d., and Stoll 6d. at 12s. 6d.

One or two debentures received a little support, British Lion Studios 4 per cent. gaining £1 at £89, Gaumont 3¾ per cent. £2 at £96, General Theatres 3½ per cent. £2 at £92, and Moss' Empires 3½ per cent. £3 at £94.

Columbia Makes a Quarter Million More

Net profit of 3,707,000 dollars, estimated, for the 52 weeks ended last June 30, was reported last week by Columbia. The figure represents an increase of 257,000 dollars over the comparable figure for the 52 weeks ended June 30, 1946, when the net profit was 3,450,000 dollars.

Earnings per share of common stock for the 52 weeks ended June 30, 1947, were 5.33 dollars, compared to 5 dollars for the comparable 1946 period.

Bristol Capital Change

The share capital of George Allen (Bristol), Ltd., who owns the Ritz, Brislington, Bristol, has been acquired by Leslie Corne and his associates, who control the Maxime, Clevedon, and other theatres in the West of England.

Directors of the company are Max Corne, Leslie Corne, Gerald Corne, and Mrs. Myra Corne, and the registered offices are now at 7, St. John Square, Cardiff. Name of the company will be changed to Cornell Cinemas (Bristol), Ltd.

NEW PRIVATE COMPANIES

Saronies Enterprises, Ltd.—Registered October 3. Capital, £10,000 in 10,000 shares of £1 each. Objects: To acquire the kinema business carried on by James R. Saronie as "Saronies Enterprises" at High Street, Prestatyn. The directors are James R. Saronie and Mrs. Jane R. Saronie, both of "Hillcourt," Prestatyn. Solicitors: Aneurin Rees and Davies, Prestatyn. Registered office: 30, Exchange Street East, Liverpool.

S. T. Cinema (Chapel End), Ltd.—Registered October 2. Capital, £4,000 in £1 shares. Sidney A. Suffolk signs as director. Solicitors: Vernon and Shakespeare, 15, Church Street, Oldbury. Registered office: Barclays Bank Chambers, High Street, Burton-on-Trent.

S. T. Cinema (Dudley Port), Ltd.—Registered October 2. Capital, £7,000 in £1 shares. Objects and other particulars are similar to S. T. Cinema (Chapel End), Ltd.

S. T. Cinema (Stockingford), Ltd.—Registered October 2. Capital, £3,000 in £1 shares. Objects and other particulars are similar to S. T. Cinema (Chapel End), Ltd.

S. T. Cinema (Walsall), Ltd.—Registered October 2. Capital, £6,000 in £1 shares. Objects and other particulars are similar to S. T. Cinema (Chapel End), Ltd.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5½	£6¾	— 1/3
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	18/-	— 1/-
" " 6% Pref.	32/6	25/3	24/-	— -/3
" " 4½% Pre-Pref.	25/4½	22/1½	21/6	— -/3
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/4½	—
Brit. & Dom. Films (12/-)	27/3	17/4½	16/6	— -/6
" " 5½% Pref.	23/4½	20/-	20/-	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	12/6	— -/6
" " Ord.	6/10½	5/6	5/3	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/7½	—
" " 5% Notes	£100½	£98½	£88	—
" " 4% Debs.	£102½	£98½	£89	+ £1
Capital Prov. News (5/-)	20/6	12/-	12/6	— 1/-
Cine Television "B" Ord.	6/7½	2/6	2/7½	— -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/6	— -/1½
Gaumont British Ord. (10/-)	28/10½	21/3	16/9	— 1/6
" " "A" Ord. (5/-)	18/6½	12/-	8/3	— -/3
" " 5½% 1st Pref.	28/10½	21/3	21/9	— -/3
" " 3½% Debs.	£109½	£100	£96	+ £2
General Theatres Prefd. (6/8)	28/6	12/6½	18/9	— 1/3
" " 3½% Debs.	£105½	£102½	£92	+ £2
Granada Theatres 1st Pref.	22/9	19/-	18/-	—
Humphries, G. Co. (5/-)	—	—	43/9	—
Kinemas Ord. (5/-)	12/7½	10/-	10/-	—
Mde. Tussaud Def. (1/-)	7/9	4/-½	4/6	+ -/3
" Prefd. Ord.	30/3	22/6	22/-	— 1/-
Moss Empires Ord.	48/-	40/-	35/-	—
" Cum. Pref.	25/3	23/-	21/9	— -/3
" 3½% Deb.	£105	£103	£94	+ £3
Odeon Ass. 4½% Pref.	—	18/9	—	+ -/3
" 3½% Deb.	—	£90	—	—
Odeon Props 4½% Pref.	25/3	21/-	19/9	—
" 3½% Debs.	£109	£98	£90	—
" 4% Debs.	£108½	£101½	£92	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	33/9	— -/3
" 6% Pref.	30/6	25/9	25/-	+ -/3
P.C.T. 10% Cum. Pref.	41/10½	36/9	27/6	—
" 7½% "A" Pref.	33/9	30/7½	26/3	—
" 7½% "B" Pref.	33/9	31/-	25/6	—
" Construction 7% Pref.	33/3	28/3	24/3	+ -/3
Scophony (5/-)	16/-	6/6	5/3	— -/6
Stoll Theatres Corpn. (16/-)	24/9	17/9	12/6	— -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" 6% Pref. (10/-)	12/3	7/6	7/6	—
United Entertainments Ord (5/-)	11/11½	10/3	8/-	—

ODEON THEATRES

RE-FINANCING COMPLETED.

The 10th Annual General Meeting of Odeon Theatres, Limited was held on October 9th in London, Mr. J. Arthur Rank, the chairman, presiding.

The following is an extract from his circulated statement.

The great expansion which this Group of companies has made over the last 5 years has been dealt with by means of temporary finance. In the year under review we have completely and permanently re-financed the Group and have raised the sum of £13,335,000 at an average rate of 3.76 per cent. per annum, which I am sure you will agree with me is no mean achievement.

The operations were as follows:—

(*a*) Odeon Properties Limited issued on the 5th July, 1946, £3,500,000 3½% First Mortgage Debenture Stock at 98% and 1,000,000 4½% Redeemable Cumulative Preference Shares of £1 each at 21s. Prior to the issue of these two securities, it had issued to Odeon Theatres Limited £1,000,000 4% Second Mortgage Debenture Stock at par on the 24th June, 1946.

(*b*) Odeon Associated Theatres Limited issued on the 7th February, 1947, £3,500,000 3½% First Mortgage Debenture Stock at par, and 1,250,000 4½% Redeemable Cumulative Preference Shares of £1 each at 21s. per share; and on the 27th January, 1947, £1,500,000 3¾% Second Mortgage Debenture Stock, at par, in favour of Odeon Theatres Limited.

(*c*) (i) Odeon Theatres Limited redeemed the outstanding balance of £1,500,841, 5% First Mortgage Debenture Stock at 102½%, giving holders the right to convert into the 3¾% Second Mortgage Debenture Stock of Odeon Associated Theatres Limited, or to be repaid in cash.

(ii) On the 16th September, 1946, the holders of the outstanding £1,260,400 5½% Debentures were offered the right to convert their holdings into Odeon Properties Limited 4% Second Mortgage Debenture Stock upon the basis of receiving £79 of such Stock per £105 (including Redemption Premium) and £26 in cash.

(iii) On the 16th September, 1946, 1,186,849 6% Cumulative Preference shares of £1 each in Odeon Theatres Limited were offered to shareholders at 26s. per share.

All of these operations weresuccessful.

I am particularly happy to tell you that we are making steady progress in the distribution of British products in the United States of America and in South America, with the result that the dollar income from the films is steadily increasing, and after all costs of distribution leaves a net surplus which is being remitted regularly to this country.

I am confident that we can meet and beat whatever problems we have to face as your company is soundly financed and soundly managed.

The report was adopted and the proposed final dividend of 10%, making 17½% free of tax for the year, was approved.

Adv.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

It is fitting that the award of the C.B.E. to S. Eckman, Jnr., comes close on the celebration of his 20 years as head of my organisation in Great Britain, and 30 years in the film Industry.

* * *

The award of the rank of Commander of the British Empire to an American citizen, which makes us all mighty proud, is well and richly deserved, not only because of Sam's invaluable work for the Royal Naval Film Corporation—

* * *

—not only because of his unostentatious but very generous support of other good causes and charitable works—

* * *

—but also because he has never ceased to promulgate, by word and deed, the cause of Anglo-American friendship and understanding.

* * *

In a world tortured by hatreds between nations and ideologies, he has both preached and proved his belief in the supreme necessity of cohesion and co-operation between the English-speaking peoples.

* * *

In the unique position he holds among American executives in Britain, the importance of his faith in this respect cannot be exaggerated.

* * *

For a double reason.

* * *

If motion pictures, which have a greater effect on public opinion than any other medium—with the possible but by no means certain exception of the Press—are not used, as on the whole they have been used in the past, to bridge the mainly superficial differences which divide the British and American family of nations—

* * *

—if they are used instead to acerbate every petty misunderstanding which poor statesmanship, prejudiced propaganda or unscrupulous self-interest (on either side of the Atlantic) has created—

* * *

—then indeed a fearful, perhaps a fatal, blow will be struck at the future of world peace—

* * *

—and incidentally the film Industry, instead of *standing together*, will *fall apart*.

* * *

Mr. Eckman will forgive me, I hope, for this digression.

"G.W.T.W." COMES BACK!

At the Empire from today (Thursday), and throughout the country from December 29, millions who have never seen "GONE WITH THE WIND" before, and millions more who can scarcely wait for the opportunity to see it again, will experience (or renew) their greatest picturegoing pleasure.

My main purpose is to echo enthusiastically the congratulations which have reached him—and Leo, as the fortunate recipient of his services—from all over the world.

* * *

To show how little real difference there is between picturegoers, wherever they live, just look at "G.W.T.W."

As I told you in a recent issue of the KINE., its revival is easily beating, all over the States, the records of important new pictures seven years younger.

* * *

Just the same thing will happen in Britain.

* * *

At the Empire, and all over the country, box-offices are bombarded with enquiries about its opening date, and details of its re-presentation.

* * *

Two of these "details" are of extreme importance, and should be emphasised in black type (or its equivalent) everywhere.

* * *

For the first time "G.W.T.W." will be shown at ordinary cinema prices.

* * *

Not a second will be cut of its 3 hours and 40 minutes of perfect entertainment.

* * *

When "GONE WITH THE WIND" opens at the Empire today, it will be starting its 227th West End week, having previously played 8 weeks at the Palace, 12 at the Empire, and 206 at the Ritz.

* * *

It survived every London blitz from April, 1940, until June, 1944; and for years it was one of the sights of the Metropolis to see the queue forming every morning at or before eight o'clock, however heavy the bombing and devastation had been during the night, to wait for the first showing of this miraculous film.

* * *

Its supreme merit, then and now, was that it was—and is—great enough to make one forget the horrors of war—and even the horrors of peace!

— Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bachelor Knight (RKO-Radio)—U.S.	**95 min. (U)**	Cary Grant, Myrna Loy, Shirley Temple.	Gloriously funny domestic comedy, a brilliant mixture of the evergreen and the new. Story good, teamwork excellent, dialogue first-class and climax riotous.	**Box office light booking (CC).**
Bataille du Rail (Film Traders)—French.	**87 min. (A)**	Salina, Daurand, Lozach.	An outstanding documentary which shows the resistance put up during the war by the French railwaymen.	**Excellent advanced hall booking (C).**
Flight to Nowhere (Exclusive)—U.S.	**77 min. (A)**	Evelyn Ankers, Alan Curtis, Jack Holt.	Exuberant adventure melodrama, briskly turning on a scramble for the key to rich uranium deposits. Plot familiar, characterisation good, action fast and thrills realistic.	**Reliable second (C).**
Heldorado (British Lion-Republic)—U.S.	**70 min. (U)**	Roy Rogers, Gabby Hayes, Dale Evans.	Vigorous musical Western vividly depicting a young ranger's victorious fight against ruthless black-marketeers. Plot routine, but cast resourceful, embellishments bright and thrills realistic.	**Good Roy Rogers (CC).**
Partie de Campagne (Film Traders)—French.	**40 min. (A)**	Sylvia Bataille, Georges Saint-Saens.	A charming bucolic romance by Guy de Maupassant. Excellently acted and tenderly presented.	**Excellent advanced hall booking (NC).**
San Quentin (RKO-Radio)—U.S.	**65 min. (A)**	Lawrence Tierney Barton MacLane, Marian Carr.	Pocket thick-ear, part prison-reform play and part gangster melodrama. Opening shaky, but cast good and climax exciting.	**Reliable second (C).**
Sorcerer, The (Exclusive)—French.	**79 min. (A)**	Renee Faure, Madeleine Robinson, Roger Pigaut.	Dubbed version of "Sortileges"—Tensely holding drama of man who preys on his fellow villagers' superstitions. Dialogue expertly dubbed but fails to strengthen the eerie illusion.	**Doubtful booking except for progressive halls (NC).**
Spoilers of the North (British Lion-Republic)—U.S.	**66 min. (A)**	Paul Kelly, Adrian Booth, Evelyn Ankers.	"Regional" romantic melodrama, set in rugged Alaska. Plot transparent, but teamwork and scenery impressive.	**Good average "second" (C).**
Trespasser, The (British Lion)—U.S.	**71 min. (A)**	Warren Douglas, Dale Evans, Janet Martin.	Exuberant romantic comedy melodrama with a newspaper background. Humour excessive, but teamwork good and thrills realistic.	**Good average "programmer" (C).**
***White Unicorn, The (G.F.D.)—British.**	**97 min. (A)**	Margaret Lockwood, Joan Greenwood, Ian Hunter.	Woman-to-woman romantic melodrama, linking the chequered lives of two young women. Point vague, but acting and staging more than adequate and feminine angle obvious.	**Obvious star booking (NC).**
REISSUES				
Boys Town (M-G-M)—U.S.	**91 min. (A)**	Spencer Tracy, Mickey Rooney, Bobs Watson.	Spectacular juvenile reclamation melodrama. Story authentic in outline and showmanlike in presentation. Reviewed in "Kine." September 22, 1938.	**Excellent revival for the family (C).**
Escape (M-G-M)—U.S.	**104 min. (A)**	Norma Shearer, Robert Taylor, Conrad Veidt.	Melodrama of mother-love and tender romantic sacrifice, unfolded under the relentless shadow of the Gestapo. "Kine." review, January 9, 1941.	**Good general booking (C).**
***For Valour (Ambassador)—British.**	**94 min. (A)**	Tom Walls, Ralph Lynn.	Amusing crook farce with the stars playing dual roles. Reviewed in "Kine." March 18, 1937.	**Moderate light booking (NC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture.**

Reviews for Showmen: *By Josh Billings*

BACHELOR KNIGHT

RKO-Radio. American (U). Directed by Irving Reis. Featuring Cary Grant, Myrna Loy and Shirley Temple. 8,562 feet. Release not fixed.

GLORIOUSLY funny domestic comedy, a brilliant mixture of the evergreen and the new. It's about a gay bachelor who is compromised by a starry-eyed yet determined bobby-soxer, sister of a beautiful though rigid lady member of the Bench, but while wriggling out of his wild predicament manages to find true romance. The plot is completely haywire, but it is so smoothly and spontaneously put over by the handpicked cast and director that every one of its many riotous situations has a completely authentic ring. The best laugh of our lives, we have no hesitation in recommending it for all classes. And who said that the "U" certificate is a certain sign of flabby, sexless entertainment? Box-office light booking.

Story.—Dick Nugent, brilliant artist and gay man-about-town, agrees to lecture at a high-school. Susan, 'teen-age sister of Margaret Turner, a beautiful but austere judge, develops a crush on Dick and follows him to his bachelor apartment. She is discovered by Margaret and Tommy Chamberlain, Margaret's stuff-shirt assistant district attorney fiancé, and Dick is promptly thrown into jail. Doctor Beemish, Margaret's uncle, is the court psychiatrist, and he suggests that the only way out of the difficulty is for Dick to play up to Susan until she sickens of his attentions and returns to her schoolboy beau. The scheme works, but not before Susan very nearly runs Dick off his feet. Dick ends up by winning Margaret from Tommy.

Acting.—Cary Grant displays a marvellous sense of humour as Dick. Myrna Loy makes an attractive and intensely feminine Margaret, Shirley Temple, as Susan, admirably typifies the ardent and delightfully immature bobby-soxer, and Rudy Vallee contributes an effective cameo as the insufferable Tommy.

Production.—The picture is not quite so crazy as it first appears, and it is because its feminine psychology is fundamentally sound that its fabulous battle of the sexes is so riotously and compellingly funny. The first half is, perhaps, slightly less exuberant than the latter, which culminates with side-splitting slapstick showing Dick trying to compete with the fitter Tommy and keen youngsters at

REVIEWS—continued on page 20

ALEXANDER KORDA

RE-PRESENTS

"ELEPHANT BOY"

FROM "TOOMAI OF THE ELEPHANTS"

BY RUDYARD KIPLING

WITH SABU

LONDON TRADE SHOW

OCTOBER 22nd

RIALTO — 10.30 a.m.

NOEL COWARD'S

"IN WHICH WE SERVE"

NOEL COWARD . JOHN MILLS

BERNARD MILES . CELIA JOHNSON

JOYCE CAREY . KAY WALSH

A TWO CITIES FILM

LONDON TRADE SHOW

OCTOBER 23rd

RIALTO — 10.30 a.m.

This is the film which brought Sabu to sensational screen fame. Exciting and spectacular entertainment—filmgoers will see it again and again.

Exhibitors' Quota, 1947–48.

"In Which We Serve" is re-released for the first time—in response to repeated demands from Exhibitors throughout the country.

Exhibitors' Quota, 1947–48.

A Lavish
ALEXANDER KORDA
Production
Exhibitors' Quota, 1947–48.

One of Rudyard Kipling's most exciting adventure stories and another spectacular Alexander Korda success.

REVIEWS—*continued from page 17*

Susan's school sports, but the continuity of laughs, strongly reinforced by its subtle human interest, never wavers. The dialogue is extremely witty and smoothly rounds off the brightest comedy of the year. The Americans are still unrivalled as purveyors of light fare.

Points of Appeal.—Clever, human and witty story, grand teamwork, strong feminine angle, riotous climax, "U" certificate and exceptional star values.

HELDORADO

British Lion-Republic. American (U). Directed by William Witney. Featuring Roy Rogers, Gabby Hayes and Dale Evans. 6,311 feet. Release not fixed.

VIGOROUS musical Western, vividly depicting a young ranger's dogged and victorious fight against ruthless black-marketeers. The plot seldom departs from the orthodox, but vital and versatile characterisation, colourful detail, tuneful songs and rousing fisticuffs successfully cloak its cliches. Up-to-specification Roy Rogers, it will more than do justice to the average double bill, as well as thrill the kids. Good "outdoors."

Story.—Roy Rogers, a ranger, pays a visit to Las Vegas during holiday week. He meets his old friend, Gabby Whittaker, and the Sons of the Pioneers, and is introduced to Carol Randall, an attractive heiress. They inform him that Alec Baxter, blacksheep of a wealthy family, is passing black-market dollar bills of high denominations. Roy starts to investigate and soon suspects J. W. Driscoll, a big cattle dealer, of being the secret head of the tainted money ring. Driscoll eliminates Baxter, but before he can do any more damage Roy gets the goods on him and, with the help of Carol and the Sons of the Pioneers, apprehends him and his mob.

Acting.—Roy Rogers fights and rides hard and croons pleasantly, Dale Evans is equally versatile as Carol, Gabby Hayes gets the laughs as Gabby, and Paul Harvey is well cast as Driscoll.

Production.—The sturdy, if conventional, plot makes time for spectacular rodeo asides, clean comedy and snappy song, and the wide embellishments and superb scenic backgrounds give the whole a virile and attractive air. Highly polished from the production standpoint and star-decked, it's the stuff to give the family and troops.

Points of Appeal.—Straightforward yarn, eager and resourceful cast, good thrills, popular musical relief, fine scenery and Roy Rogers.

THE WHITE UNICORN

General F.D. British (A). Directed by Bernard Knowles. Featuring Margaret Lockwood, Joan Greenwood and Ian Hunter. 8,746 feet. Release not fixed.

WOMAN to woman romantic melodrama, leisurely linking the chequered lives of two young women, one from the top and the other from the bottom drawer. An adaptation of Flora Sandstrom's novel, it seldom courts the sunshine nor arrives at any clear-cut conclusions, but, even so, its modern "East Lynne" should have no difficulty in satisfying all those who enjoy a good cry. And what feminine fan doesn't? The acting is as sound as its theatrical circumstances permit and the staging is wholly adequate. Last, but by no means least, it features Margaret Lockwood, whose record of box-office successes is almost unparalleled. Trust the happy omen! Obvious woman's picture and star booking.

Story.—Lottie Smith, a young woman born in the slums, becomes a shop assistant, but is courted by a smooth philanderer and literally left carrying the baby. She tries to gas herself and the child, but fails and is arrested for attempted infanticide. While in the remand home she becomes truculent and is interviewed by Lucy Glover, the understanding and attractive head superintendent. Lucy confides in Lottie and tells her that the rich have their troubles, too. Lucy recalls her unsuccessful marriage to Philip Templar, a cold, dispassionate K.C., the coming of her child, her separation and divorce from Philip, her marriage to Richard Glover, a warm-hearted fellow, and Richard's tragic death in a ski-ing accident. Lottie is a sympathetic listener and, after she unburdens herself, Lucy gives evidence before Philip, now a judge. Lucy's plea thaws Philip, and as a result Lottie is acquitted. Shortly afterwards, Lucy and her child, Norey, are reunited.

Acting.—Margaret Lockwood and Joan Greenwood compete as the two storytellers, Lucy and Lottie, and, although both succeed in clearing many stiff hurdles, the latter steals the acting honours. Ian Hunter and Dennis Price are passable stooges as Philip and Richard, and Toots Lockwood, Margaret's small daughter, makes her debut as Norey.

Production.—The skein from which the play is spun contains more drab than highly coloured strands, but in spite of its sombre tones and dropped stitches, its overall pattern is not bad novelette. Motherlove helps to stiffen its somewhat loose canvas, which, oddly enough, bears the imprint of Mrs. Henry Wood. And come to think of it, the three "Woods," Mrs. Henry Wood, Margaret Lockwood and Joan Greenwood, represent a promising box-office combination. With all its hokum, the film should weep its way to popular success.

Points of Appeal.—Heart-on-sleeve sentiment, two stories for the price of one, strong feminine angle, vague yet intriguing title, and Margaret Lockwood.

FLIGHT TO NOWHERE

Exclusive. American (A). Directed by William B. David. Featuring Evelyn Ankers, Alan Curtis and Jack Holt. 7,000 feet. Release not fixed.

EXUBERANT adventure melodrama, illustrating a ding-dong battle for a map giving the location of valuable uranium deposits. Although unblushing and erratic "blood and thunder," the cast, which includes sterling old-timer Jack Holt, and the staging are quite good and do much to cloak its hokum and keep its end up. Freshly made, though not exactly new in outline, it should find favour with the "populars." Reliable "second."

Story.—Hobie Carrington, an ex-Army flyer, agrees to pilot a private plane from Honolulu to Death Valley. His friend, Bob Donovan of the F.B.I., warns him that he is heading for trouble, but he refuses to heed. The passengers are the Countess de Frassco, a beautiful adventuress; Kathlyn Forrest, an attractive heiress; her weak brother, Claude; and Van Bush, Walker and Porter, three slick business men. While they are in the stratosphere there is an attempt to kill Kathlyn, and before they land Hobie discovers that he has got himself mixed up in a scramble for a map indicating the whereabouts of uranium. Later, his life is threatened and Claude is used as bait to trap Kathlyn, who, it turns out, carries the map in a ring, but luckily Donovan is at hand, and in the end he helps Hobie to break up a ruthless international cartel and win Kathlyn.

Acting.—Alan Curtis is a forthright Hobie. Evelyn Ankers wears good clothes with distinction as Kathlyn, and Jack Holt makes a cool and collected Donovan. The supporting players are well on their toes.

Production.—The picture, the first Golden Gate production, is not crystal clear, but it gets a move on and neatly interlaces its vigorous and colourful roughstuff with piquant romance. Machine-made, yet meaty and exciting fare, it's more than capable of meeting its commitments as a "second." It lacks nothing on the score of technical presentation.

Points of Appeal.—Intriguing subject, skilfully varied thrills, and popular cast.

SAN QUENTIN

RKO-Radio. American (A). Directed by Gordon M. Douglas. Featuring Lawrence Tierney, Barton MacLane and Marian Carr. 5,978 feet. Release not fixed.

POCKET thick-ear, part prison reform play and part gangster melodrama. It falters a little as it approaches "the turn," but a rousing fist-fight finale enables it to run out a modest winner. One of many, but better than most, it's robust curtain-raiser. Reliable second.

Story.—Warden Kelly, head man of San Quentin Penitentiary, is perturbed by Press criticism of the Inmates' Welfare League, the convicts' own organisation for the maintenance of discipline. He arranges to address the local Press club and is accompanied by two members of the League, prisoners Nick Taylor and Tommy North. They betray Kelly's trust, seize the first opportunity for escape and, after wounding Kelly, go on the rampage. Jim Roland, a reformed crook who started the League, sets out to catch Taylor and North and is aided by Betty, his fiancée. There is much bloodshed, but eventually Jim gets his men and, at the same time, vindicates both Kelly and the League.

Acting.—Lawrence Tierney is a manly and likeable Jim, Barton MacLane thoroughly looks and acts his part as tough-guy Nick, and Marian Carr is adequate as Betty. The support is also up to scratch.

Production.—The warm old-school tie association between the warden and ex-prisoners is rather absurd, but, apart from the one extravagant touch of sentiment and a shaky opening, the film is good rough-house. The climax is most exciting and comes soon enough after the start—its footage is particularly handy—to rally and consolidate the whole. The masses will take it.

Points of Appeal.—Robust fisticuffs, rousing climax, stalwart cast, and compact dimensions.

SPOILERS OF THE NORTH

British Lion-Republic. American (A). Directed by Richard Sale. Featuring Paul Kelly, Adrian Booth and Evelyn Ankers. 5,971 feet. Release not fixed.

"REGIONAL" romantic melodrama, set in rugged Alaska. Its tale of double-dealing in the salmon-canning industry has an obvious moral and tame ending, but colourful and authentic detail, reinforced by sturdy characterisation, hides most of the cracks in its weather-beaten frame. Pictorially, it's particularly refreshing. Good average "second."

Story.—Matt Garraway, unscrupulous head of an Alaskan salmon-canning firm, guarantees to supply a wholesaler with a bigger consignment than his men can possibly catch during permitted hours. On the strength of the deal, he borrows money through his fiancée, Laura Reed, secretary to a finance company, and schemes to raid the Indians' reservation. Bill, Matt's forthright younger brother, strongly disapproves of Matt's conduct, but can do nothing. Later, Laura, who is completely unaware that Matt is up to no good, arrives on the scene and her presence antagonises Jane, Matt's half-caste mistress. The fur flies, an Indian is killed and Matt is mortally wounded by the outraged Jane. Before he dies, Matt realises that crime cannot pay and directs Laura into the eager arms of Bill.

Acting.—Paul Kelly has no difficulty in convincing as the unscrupulous Matt, James A. Millican is a handsome and virile Bill, and Evelyn Ankers looks good as Laura. Adrian Booth also does well as Jane.

Production.—The film, which is a sort of Alaskan "White Cargo," is not particularly exciting from the story viewpoint, but the most is made of the fine scenery and authentic salmon-fishing detail. Agreeable instruction, lightly coloured with melodrama, accounts for its adequate points value. Convenient footage is in its favour, too.

Points of Appeal.—Acting, scenery and title.

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REVIEWS—continued from page 20

THE TRESPASSER

British Lion - Republic. American (A). Directed by George Blair. Featuring Dale Evans, Warren Douglas and Janet Martin. 6,454 feet. Release not fixed.

EXUBERANT romantic comedy melodrama, cheerfully recording the big part played by an enthusiastic young newspaper girl in the busting of a "rare books" racket. The opening scenes are a trifle too facetious, but once the serious side of the plot is permitted to develop momentum quickens and it speeds to a spectacular, if conventional, in-the-nick-of-time climax. Well staged and more than adequately acted, popular and mass appeal is beyond question. Good average "programmer."

Story.—Stevie Carson, an attractive girl, wants to follow in the footsteps of her famous reporter father, and applies for a job on a paper. Danny Butler, young war veteran head of the "morgue," tries to stall her with a practical joke, but she eventually secures an interview with Bill Monroe, the editor. He fixes her up in Danny's department. Channing Bliss, the owner of the paper, collects rare books, and Bruce Coleman, another member of the staff who happens to be the brother of Bill's entertainer fiancée, Linda, acts as his agent. Stevie doubts the authenticity of one of the first editions and tells Bill. He questions Bruce, who admits that the book is a forgery. He promises to make amends, but secretly plots to frame Bill. Charles, bookseller head of the gang of forgers, takes no chances and plans to murder both Bill and Bruce. Bill survives, but Linda blames him for Bruce's death. Meanwhile, Stevie does a bit of snooping on her own and finally unmasks Charles. Danny is tipped off, and he, Bill and the police turn up on time.

Acting.—Dale Evans acts and sings well and appears to relish the rest from Roy Rogers' Westerns as Linda, Janet Martin is refreshingly naïve as Stevie, and Warren Douglas, Douglas Fowley and Gregory Gaye do their stuff as Danny, Bill and Charles respectively.

Production.—There is too much fooling about at the start, but as soon as it is clear that the film is to be stout melodrama and not straight comedy tension increases and is firmly maintained to the exciting end. Like all Republic films, it is exceedingly well staged and photographed. The ninepennies are offered good money's worth.

Points of Appeal.—Holding story, good characterisation, first-class technical presentation, slight yet appealing romantic interest, and thrilling climax.

BATAILLE DU RAIL

Film Traders. French (A). Directed by Rene Clement. Featuring Salina, Daurand and Lozach. 8,000 feet. Release not fixed.

THIS picture won the "Grand Prix International" at Cannes in 1946 for the best production of any nation. It was not undeserved. A straightforward, vividly directed documentary, it deals with the sabotage indulged in by the railway workers of France which contributed in quite a large measure to the success of the D-Day landings. There is no love interest and attention is focused firmly on the gallant and ingenious activities of the patriots.

Story.—At the command post of a regional station between occupied and unoccupied France, the chief, Athos, and his second-in-command, Camargue, undertake the organisation of a resistance movement among the railwaymen in their section. They blow up trains, delay important convoys, destroy rails and help the Maquis trap troops in transit. Their final achievement is to stop troops and supplies from getting to Normandy during the invasion.

Acting.—Salina and Durand are excellent as Athos and Camargue, but equally all the actors and actual railwaymen taking part are most expressive. The whole object has been not to present outstanding acting but to give a realistic impression of factual happenings.

Production.—The general effect is of scenes taken of events as they occurred, and one cannot give this production higher praise. Starting in a small way, the resistance is built up dramatically to a large-scale operation which is both spectacular, thrilling and wholly interesting. Train smashes are picturised with the utmost conviction. The only criticism is that there should have been some indication of failures and of collaborators of which there surely must have been some.

Points of Appeal.—Heroic and thrilling saga of the resistance of the French railwaymen in the war.

PARTIE DE CAMPAGNE

Film Traders. French (A). Directed by Jean Renoir. Featuring Sylvia Bataille and Georges Saint-Saens. 3,700 feet. Release not fixed.

A SENSITIVE picturisation of Guy du Maupassant's pastoral romance; the story of a girl who on an outing with her parents succumbs to the advances of a wealthy young man. It is simple, incisive and characterful and does full justice to the master short story writer's genius. Its reception in specialised situations will undoubtedly be enthusiastic.

Story.—Mons. and Mme. Duprour, Parisian small tradespeople, with their daughter Henriette, her fiancé, and her grandmother, go for a day's excursion into the country. A wealthy young man, Henri, and his friend see the party and at first are annoyed at the intrusion on their privacy at the hotel. But Henriette attracts them. They join the party and Henri finally seduces Henriette. They part, Henriette marries her fiancé and has a child. One day she revisits the spot where she had given herself to Henri and sees him there. They both, in a brief talk, confess that each is always in the thoughts of the other and then they part again for ever.

Acting.—Sylvia Bataille's Henriette is a sweetly unsophisticated creation, falling for the passion of which she knew nothing. George Saint-Saens, as the sophisticated Henri, who starts his conquest in sport and finds it serious, is good, too. All the other characters are very well drawn and supply the basis of the comedy element.

Production.—This picture is incomplete, but it does not lessen its entertainment value. Jean Renoir went to America before it was finished, but the gap in the middle between Henriette's seduction and their meeting some years later is bridged adequately by two short sub-titles. The lazy heat of the summer's day and the gradual succumbing of Henriette to an emotion she cannot analyse are beautifully suggested. The other characters, the bourgeois father, the flirtatious mother, the imbecilic fiancé and Henri's salacious friend are all excellently presented. Photography is extremely good—at times almost stereoscopic. The subtitling, however, while adequate, is not all that could be desired. It does not truly interpret the picture's mood.

Points of Appeal.—Brilliant adaptation of Maupassant's short story, fine acting and the tenderness with which the simple story is presented.

Have you got a copy?

KINEMATOGRAPH YEAR BOOK

1947 EDITION

The Only Complete Guide to the Industry

APPLY AT ONCE TO: THE PUBLISHER, THE KINEMATOGRAPH WEEKLY, AT 6, CATHERINE STREET, W.C.2.

THE SORCERER (Sortileges)

Exclusive. French (A). Directed by Christian Jacque. Featuring Fernand Ledoux, Lucien Coldel and Renee Faure. 7,192 feet. Release not fixed.

DUBBED English version of "Sortileges," the French language film reviewed in the KINE. October 9. Although expertly dubbed, the English dialogue fails to strengthen the gloomy, nightmarish illusion.

Reissues

ESCAPE

M-G-M. American (U). Directed by Mervyn LeRoy. Featuring Norma Shearer, Robert Taylor and Conrad Veidt. 9,341 feet. Release not fixed.

MELODRAMA of mother-love and tender romantic sacrifice, unfolded under the relentless shadow of the Gestapo in war-torn Germany. The theme is reminiscent and has been tried out in a number of films dealing with life and love under dreaded surveillance, but it is no mere carbon copy of other dramatic documentaries. It has originality of approach, sustained emotional urge and, above all, a terrific suspense. Norma Shearer gives a fine emotional study as the American-born wife of a high official who sacrifices her happiness in order to facilitate the escape of the man she loves. Good support comes from Nazimova and Conrad Veidt.

Points of Appeal.—Moving dramatic highlights, convincing background, obvious title and star values.

BOYS TOWN

M-G-M. American (A). Directed by Norman Taurog. Featuring Spencer Tracy, Mickey Rooney and Bobs Watson. 8,230 feet. Release not fixed.

SPECTACULAR juvenile reclamation melodrama dedicated to Father Flanagan, American pioneer in the reformation of wayward boys, who, in spite of scepticism from prominent members of society, builds a boys' settlement. Spencer Tracy acts the part of Father Flanagan with vigour and sincerity, while Mickey Rooney comes through with flying colours in the portrayal of Whitey Marsh, a particularly tough inmate who innocently gets mixed up with his gangster brother in a bank hold-up. Reviewed in KINE. September 22, 1938, as an outstanding general booking, the film has neither female players nor a love interest, but carries a tremendous box-office both in star values and subject matter.

Points of Appeal.—Strong, moving, authentic story, appropriate comedy, topical subject and big-star values.

FOR VALOUR

Ambassador. British (A). Directed by Tom Walls. Featuring Tom Walls and Ralph Lynn. 8,500 feet. Release not fixed.

NOVELTY farce which holds more than a touch of human nature behind the varied fooling and slapstick capers of a first-rate comedy team. Private Doubleday saves the life of a Major Pyke during the Boer War, and the Major offers to bring up his son with his own grandson. Tom Walls as Doubleday and Ralph Lynn as the Major also portray the son and grandson respectively, who become mixed-up in crooked deals and petty thieving. "There is very little subtlety about the treatment, but farcical twists are neatly turned. The picture's main fault is its length" was the verdict of KINE. March 18, 1937.

Points of Appeal.—Strong star appeal, with comedians playing dual roles.

SHORT

Exclusive

BIRTHPLACE OF FAME. British (U). Directed by Henry Cooper. 1,478 feet. Release not fixed.—Intelligent and showmanlike featurette containing interesting biographical cameos of many of the famous people born in the Scottish County of Dumfriesshire. Photography good and commentary natural and informative. First-class general fill-up.

THE WEEK IN SCOTLAND

3,000 People Signed for Star, Bo'ness, to be Reconstructed

THANKED AT REOPENING CEREMONY

LAST Saturday afternoon, the reconstructed Star Theatre, Bo'ness, was opened with a private showing attended by invited guests of the directors.

The platform party at the opening ceremony comprised Brigadier Ivor R. Grove, O.B.E., J.P., managing director; Provost Lumsden, of Bo'ness; Lionel F. Priest, director and general manager.

Brigadier Grove expressed his directors' thanks to many people who had helped to get the Star Theatre open again. Their first thanks were due to the 3,000 townspeople who signed the petition which was instrumental in getting the necessary licence for the work of reconstruction. When the licence was granted they thought that they would be able to open in about six months; instead it had taken 20 months: getting a licence was one thing; getting the materials was quite another. They were also grateful for the moral and practical support that they had from the Town Council of Bo'ness.

Provost Lumsden congratulated the directors on the appearance and comfort of the theatre and referred to the extensive damage suffered through fire.

Lionel F. Priest thanked the Provost for his part in the ceremony and intimated that the whole of that evening's takings would be handed over for the National Appeal for Boys' Clubs.

Afterwards the guests were entertained by the directors at a cocktail party. Among the guests present were: Mrs. I. R. Grove, Surg. Commander and Mrs. Whittington, H. S. Ormiston, Lionel F. Priest, Stan Grove, town councillors and officials.

An All-star Week

Many well-known film stars and producers are making "personals" in Glasgow. Last week Mr. and Mrs. Walter Forde attended the Press reception and première of "Master of Bankdam," and on Tuesday evening Linden Travers and Jimmy Hanley appeared at the Odeon, Renfield Street, where the picture is having its first Glasgow showing.

On Friday, Fay Holden, paying a flying visit with her sister-in-law, Mrs. McQuaid, was a guest of the Cinema Club at their monthly luncheon.

On Friday night, Michael Redgrave is appearing at the midnight matinée at the Odeon of "Fame Is the Spur," which is being run in aid of the Y.W.C.A.

Cinema Club Guests

At the usual monthly luncheon of the Cinema Club at the Picture House café, guests of honour were: Fay Holden, the well-known star of the Andy Hardy series, and her sister-in-law, Mrs. McQuaid (Jean Clyde).

The president introduced Miss Holden, who, in her reply, expressed her pleasure at being a guest of the club and gave the company a message from Mary Gordon, who had been the club's guest last year.

Entertainment was provided by Mr. Kinniburgh and Mr. Ross from Paisley Picture Theatre, and Past President W. Kempsell voiced thanks to the visitors.

The President informed the members that he hoped at the next monthly luncheon to have as their guest of honour Mae West.

Free for the Courtneys

Persons with the name of Courtney were the guests of manager Jack Stewart at a performance of "The Courtneys of Curzon Street" at the Regal, Glasgow. Members of the Third Lanark football team and Third Lanark Supporters' Association were also invited.

Wick Premiere

At the première of "The Silver Darlings" in Wick Pavilion last week the Wick Girls Pipe Band played patrons into the kinema, and Provost Sinclair introduced the film. An unexpected event was the appearance on the stage of one of the players in the film, a Caithness tinker, William McPhie, who dropped in to see himself in the film.

Booth Family Honoured

Major Ian D. Booth, son of Bobby Booth, of Columbia, is due to attend an investiture at Buckingham Palace early next month to receive the D.S.O., which he won at Walcheren when serving with the Glasgow Highlanders.

Airdrie's New Manager

William M. Nicol has been appointed manager of the Odeon Pavilion, Airdrie, in succession to C. Habberjam, who has taken up an appointment at the Empire, Darlington. He is a son of Joseph Nicol, one of the pioneers of the Industry in Scotland, and comes from the Odeon at Hamilton.

A. Black Leaves £88,954

Alexander Black, proprietor of the Picturedrome, Edinburgh, who died this year after a motor accident, left £88,954, most of which he bequeathed to charities.

CLERGYMEN ON RANK KINEMAS FOR SERVICES

Arthur Rank's scheme for Sunday morning religious services for members of the G.-B. and Odeon Children's Club was discussed at a conference of Birmingham clergymen last week, at which Dr. E. W. Barnes, Bishop of Birmingham, was present. Before making a decision, it was decided to hold a further conference.

Gene Autry and Peggy Stewart with the Cass County Boys in TRAIL TO SAN ANTONE, Republic picture which British Lion will Trade show at the Hammer Theatre, on October 17, at 11 a.m.

In the Courts

UNITED WORLD AND CASTLE FILMS, INC.

Injunction Granted

AN injunction on behalf of United World Films, Inc., of New York was granted by Mr. Justice Pritchard in the Vacation Court on October 8, to restrain Michael K. Hall, of Bloomsbury Street, W.C.1, from trading as Castle Films, Inc., and from otherwise carrying on business to lead to the belief that the defendant's business was associated with that of the plaintiffs.

Plaintiffs' case was that defendant had set up business under the name "Castle Films, Inc.," which was the name under which they and their predecessors had carried on business in the United States and, to some extent, in this country for ten to twenty years.

It was alleged that defendant was sending out circulars offering Castle films, which would be taken for plaintiffs' productions, whereas they were nothing of the kind.

The injunction claimed until the trial or further order on the usual undertaking in damages by the plaintiffs.

£75 Fine for Evading Entertainment Tax

Edward Bradley, owner of the Carlton, Baltinglass, Eire, was fined £75 for offences in connection with the stamping and issuing of tickets.

On March 9, 1947, officials found that Mrs. Bradley was selling tickets, Edward Bradley collecting tickets on the balcony, and his son George collecting tickets at other entrances.

Revenue officials ascertained that the tickets were issued out of series and that tickets handed up to the collectors were retained and that half-tickets previously issued were handed out instead.

A plea of guilty was entered, and defence pointed out that the offence occurred when the country was in the grip of snow and Mr. Bradley could not obtain a sufficient supply of stamps; also, his daughter, who looked after the stamping, was ill at the time.

A fine of £50 was imposed on each of the six summonses, but it was mitigated each to £12 10s., making a total fine of £75.

On the S.O. Fronts

TIGHTENING UP IN ISLE OF WIGHT

1948 Conditions

ISLE OF WIGHT County Council has resolved that as from January 1, 1948, the following conditions shall be attached to Sunday kinema licences: (*a*) A charity contribution at the rate of 10 per cent. of the gross takings, less entertainment tax; (*b*) no kinematograph entertainment shall commence earlier than 5.30 p.m. and shall be concluded not later than 10.30 p.m.; (*c*) no children under the age of 16 years shall be admitted unless accompanied by a parent or other responsible adult; (*d*) submission of film synopsis at least one month before exhibition.

"Expenses Too Heavy" at Wigan

Granting applications to hold Sunday entertainments at the Ritz, Wigan, the chairman of the magistrates said the Bench felt very concerned at the heavy expenses being incurred in all those charity efforts. It was very alarming when such expenses rose as high as £251, and if it was in the interest of charity, the Bench felt strongly that those expenses should be watched.

All persons making such applications must supply a list of the proposed expenses, together with a copy of the programme, at least ten days before the application.

WILLENHALL.—A resolution that children should not be admitted to Sunday kinemas was defeated at a Council meeting held last week. An amendment that children under 15 must be accompanied by their parents was also defeated.

The clerk, J. R. Riding, thought it would be held an unreasonable condition to impose on kinema managements. It would involve proofs of identity being produced.

ROCHDALE (LANCS).—Public meeting at the Town Hall on Tuesday, October 28. The Mayor will preside.

GUILDFORD.—Majority of 7,137 in favour of opening. Figures were: For, 8,857; against, 1,720.

MIDDLETON.—Following the result of the town's meeting at Middleton against Sunday opening, the local Council has decided to withdraw its proposal to apply for powers.

WALTON-ON-NAZE.—Poll, October 11. Majority of 179 in favour.

WYMONDHAM, NORFOLK.—At a town's meeting held on Wednesday last it was decided to submit a draft order for Sunday kinemas.

FARNWORTH (LANCS) Borough Council agreed to hold a town's meeting at the Moor Hall, Farn-

WEST HARTLEPOOL.—Polling will take place on October 20.

BRITISH STUDIO NEWS

British National's Next Subject • Real Tragedy Comes to "Bond Street" • Ealing Rings on "Full Speed" • Finishing Touches in "Anna Karenina" • Rich Returns

"The Calendar" Unit Rides a Winner at Hurst Park

ON a specially constructed race track, running parallel with the existing course in the Hurst Park grounds, a Gainsborough unit was putting the finishing touches to fast-moving sequences for "The Calendar" over the week-end. The unit claims that the technique employed to get these close-ups of horses in action has been achieved with special gear used for the first time in this country. Winding-up of the principal exteriors leaves director Arthur Crabtree with only a month of studio work before cutting can start on this screen version of the Edgar Wallace story. Sydney Box is executive producer, with Antony Darborough producing.

The work at Hurst Park gave Cyril Knowles, who is directing exterior photography, some knotty problems to solve. To follow a horse in a race close up means only one thing—travelling alongside the field as it sweeps around the course.

Cyril got over this by designing and constructing a special camera car to run along a flattened portion of the track. Vehicle chosen for the job was a Packard Super 8—it has one of the longest wheelbases, 12 ft. 4 in. In place of the body an overhanging platform has been positioned and counter-balanced on the opposite side with adjustable lead weights on a tubular steel frame.

To prevent the whole thing from turning turtle when it roars around a bend in the track at 40-45 m.p.h., the counter-weighted side is fitted with a braced arm and an aeroplane landing wheel, which comes into operation at danger angle.

All these points ironed out, Cyril ran into an unexpected snag—one which would interest my colleague Josh Billings. It is: starting from standstill, which would win a 50 yards race, a horse or a high-powered car? Answer is the horse. No matter what throttle driver William ("Coke") Epps gave that Packard, the horses beat him every itme.

Cyril told me the cameras are very steady, even when cornering.

* * *

BY FILMING exteriors around the Elstree district last week and taking advantage of the exceptional weather, Paul Stein was able to complete all the exterior sequences on British National's "So Died a Rat." There still remains, of course, quite a lot of work to be done around the London docks, but these scenes will be mostly night shots and will entail transporting lighting equipment down there.

It is planned to complete interiors before starting on the dock-side sequences.

Louis H. Jackson has three subjects, each of a vastly different character ready to go on the floor and conferences are being held to decide which shall be the next.

With Trade shows arranged for Vernon Sewell's comedy, "The Ghosts of Berkeley Square," Pathé, the distributors, have two further subjects available for early screening in Montgomery Tully's "Mrs. Fitzherbert" and Dan Birt's "Three Weird Sisters."

* * *

REAL LIFE tragedy has been mingled with film drama this week during the making of the Associated British-Anatole de Grunwald "Bond Street." One of the artistes in the picture was wounded near London's Bond Street in a shooting affray—similar to the screen story.

The victim, Michelle le Comte, had the same morning been fitted with one of the model gowns designed for her to wear in the picture. Filming had to go on, and the studios combed London to find another girl with exactly the same measurements to take her part.

* * *

MESSAGES from Norway report that Michael Balcon's "Scott of the Antarctic" unit, with Charles Frend directing and Sidney Cole as associate producer, is now well under way.

The Polar plateau is represented by the Hardanger Jokul, which was used by Capt. Scott himself for trying out his new-fangled motor sledge in 1909.

Sequences on which the unit is concentrating are the tragic final scenes of the great explorer's march homeward from the Pole.

All leading members of the cast—John Mills, Derek Bond, James Justice, Harold Warrender and Reginald Beckwith—are on this location, which is using the small mountain village of Finse as its base.

* * *

JULIEN DUVIVIER is now putting the finishing touches to "Anna Karenina" at Shepperton. He expects to have this adaptation of Tolstoy's book off the studio floor within the next week.

Director and unit have been busy for the past few days in glorious weather covering crowd scenes in a Moscow street, the set for which was built out on the lot at Shepperton.

* * *

DIRECTOR Anthony Kimmins, with the unit at work on "Bonnie Prince Charlie," completed shots at Shepperton on the interior of the anteroom to Charles' bedroom in Sir Hugh Patterson's house, where Prince Charles (David Niven) arrives after his army's retreat from Derby. The chief credit in this scene should go to special effects man Jack Higgins and his team of experts, Arthur Saunders, Bob Shillingford and

Continued on page 24

The high speed camera car, constructed to the specification of Cyril Knowles, directing exterior photography for Gainsborough's THE CALENDAR, paces a race along the stretch of specially-laid track at Hurst Park. At the cameras are operators Bill McCleod and Reg Johnson, while "Coke" Epps keeps the Packard on a steady course. Note the bracketed wheel to prevent overturning.

SET CONSTRUCTION METHODS

A.C.T.—B.K.S. Lecture

The first joint A.C.T.-B.K.S. lecture of the session will be held at the G.-B. Theatre, Wardour Street, on Wednesday, October 22, commencing at 7.15 p.m. The speaker will be John Gow, and his subject is "Set Construction Methods."

John Gow took part in a symposium last session, when he discussed the perspective aspects of back-projection.

INSURANCE MEN TOLD OF STUDIO FIRE HAZARDS

TWO hundred insurance officials, representing most of the leading insurance companies in this country, met at the Insurance Institute of London on Monday to listen to a detailed analysis of fire hazards in the British studios.

The lecture was given by P. A. Grinyer, of the Sun office, who made a number of critical points concerning studio methods.

British studios were split into two groups from the insurance point of view—the premises originally put up for production, such as Denham, and those buildings which were put up for other purposes, such as the Gainsborough, Islington, plant, intended for use as a power station.

Grinyer criticised the way in which inflammable parts of sets were left in odd places about the studios before they were finally taken to the scene dock for storage. He had on occasions seen such sections placed in front of fire hydrants.

He described these departments as being of a potential high hazard: carpentry shops which use soft wood, wardrobes where fires have frequently broken out, stores which stock the joining cement and the stages themselves when highly inflammable sets are standing.

The speaker particularly approved of the carbon-tetrachloride method of automatic fire extinguishers on projectors.

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"So Died a Rat"	5	British National (Pathe)	"Case of Three Weird Sisters" (Br. National Pathe) "My Brother Jonathan" (A.B.P.C.: Pathe)	———
BUSHEY	———	—	———	———	———
CARLTON HILL	"Fatal Night"	5	Mario Zampi's Anglo Films (—)	"Queen Mary" (Crusader: —)	"Gunman Escape" (Oct. 11). (Condor: —)
DENHAM	"Hamlet"	24	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.)	"Escape" (Pelberg for 20th-Fox).
	"One Night With You"	9	Two Cities (G.F.D.)	"So Evil My Love" (Hal Wallis: Paramount)	"Precious Bane" (Two Cities G.F.D.)
EALING	"Saraband for Dead Lovers"	7	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.) "Against the Wind" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Kind Heart and Coronet" script in preparation (Ealing: G.F.D.)
HIGHBURY	"To the Public Danger"	6	Rank second feature (G.F.D.)	"Colonel Bogey" (Rank second feature: G.F.D.)	"Penny and the Townall Case."
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	———	———	"Bonnie Prince Charlie" is using stages as overflow from Shepperton.
ISLINGTON	———	—	———	"Miranda" (Gainsborough: G.F.D.)	
MANCHESTER	"Holiday with Pay"	3	John E. Blakely Production	"When Bough Breaks" (Gainsborough: G.F.D.)	"Easy Money" from the Bush on October 22.
MARYLEBONE	"Dick Barton"	7	Marylebone-Hammer Productions (Exclusive)	"What the Stars Foretell" (Faroe Productions: Exclusive)	"My Hands Are Clay" (Oct. 10) (Dublin Films Renter not set.)
M-G-M—BRITISH	———	—	———	"Idol of Paris" (Premier: Warner)	"Spring in Park Lane" (Wilcox: British-Lion.)
NETTLEFOLD	"The First Gentleman"	14	Columbia (Columbia)	———	New Paul Temple (Second week Nov.) (Butcher: Butcher)
PINEWOOD	"Oliver Twist"	16	Cineguild (G.F.D.)	"Woman in the Hall" (Wessex: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"Red Shoes"	13	Archer (G.F.D.)	"BlancheFury" (Cineguild: G.F.D.)	"London Belongs to Me" (Individual: G.F.D.)
	"Esther Waters" (on location)	11	Wessex (G.F.D.)	"End of the River" (Archers: G.F.D.)	"Passionate Friends" (Cineguild: G.F.D.)
RIVERSIDE	"This Was a Woman"	13	Hellman's Excelsior (20th-Fox)	———	"Snow Goose" (Cineguild: G.F.D). "Gay Galliard" (Cineguild: G.F.D.)
SHEPHERD'S BUSH	"The Calendar"	7	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.).	"Lord Byron" (Gainsborough: G.F.D.).
	"Easy Money"	5	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.). "Snowbound" (Gainsborough: G.F.D.).	"Melba" (Gainsborough: G.F.D.). "Trek" (Gainsborough: G.F.D.).
SHEPPERTON	"Bonnie Prince Charlie"	10	London Films (British-Lion)	"Ideal Husband" (London Films: British-Lion).	"Lost Illusions" (C. Reed, London Films, British-Lion). Now on preliminary location.
SOUTHALL	"Anna Karenina"	22	London Films (British-Lion)	———	———
	"Just William's Luck"	6	Alliance (United Artists)	"No Orchids for Miss Blandish" (Alliance:—)	———
TWICKENHAM	"Daughter of Darkness"	27	Alliance (Paramount)	"Daughter of Darkness" (Alliance: Paramount). "Things Happen at Night" (Alliance: Not set).	———
VIKING	"The Brass Monkey"	7	Alliance (United Artists)	———	———
	"Flamingo"	5	Inspiration (Grand National)	———	———
WELWYN	———	—	———	———	———
	"Bond Street"	13	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.).	———
WINDSOR	"First Rhapsody"	8	International (Columbia)	———	"Starlight Stone" (Industrial Productions). On location.

BRITISH STUDIO NEWS—continued

Fred Burrows, for the realistic storm which raged in the background with rain, wind and lightning effects.

Director and unit have now moved over to Worton Hall, where extra scenes are being shot on the interior of Lord George Murray's tent.

* * *

SPEED IS the keynote on the set at Ealing, where Michael Balcon's Technicolored "Saraband for Dead Lovers" is in production, with Basil Dearden directing and Michael Rolph as associate producer.

The whole unit has caught the spirit of quick change-arounds, with as many as 15 set-ups in one day—an outstanding achievement on a big-scale production like this picture.

* * *

ARTHUR LAURENTS has been engaged by Alfred Hitchcock and Sidney L. Bernstein to work on the screenplay of "Rope," the first production of the newly formed Transatlantic Pictures Corporation, independent film-making unit organised by Hitchcock and Bernstein.

Laurents is already at work on the script with Hitchcock. Shooting is to start November 1.

* * *

FILMING of the first of the four "Easy Money" episodes—the story of the suburban Stafford family, who find a fortune in the football pools—finished on Friday. More than 40 minutes' screen time has already been shot by director Bernard Knowles.

* * *

THIS week Ken Annakin and his team completed final sequences of Betty Box's third Islington production, "Miranda," and began work on remaining back-projection and subsidiary link-up shots which will wind up a strenuous schedule.

In the first three days of the week some 4,000 ft. of difficult underwater filming was shot. In the marine tank on Stage 1 the mermaid swam before cameras focused through a glass panel below the water-line at one end of the tank.

Meanwhile, Roy Rich, associate producer, has returned with the second unit from Cornwall, where he shot much background material.

* * *

Two-thirds of studio shooting time on Two Cities' "One Night With You" has now been completed.

Last week shooting was mainly confined to the Italian Market Square sequences, which necessitated an intricate crane shot.

Houses with high balconies overlooking a cobbled roadway, and running the length of the set, were the main feature of the scene. As they heard the voice of the tenor Giulio, the people in the houses came out on to their balconies and showered money on the singer.

The timing of this difficult shot took surprisingly few rehearsals, and with the camera and crew perched high on a tracking crane, it was successfully completed.

An interesting innovation which may mark a precedent for location work was the use of a "walkie-talkie" trans-receiving set while the unit was in Italy for exterior shots on the film.

They were shooting scenes in Bergamo Square, and the distance was too great to shout, so Canadian 58 walkie-talkie sets were used as the means of communication.

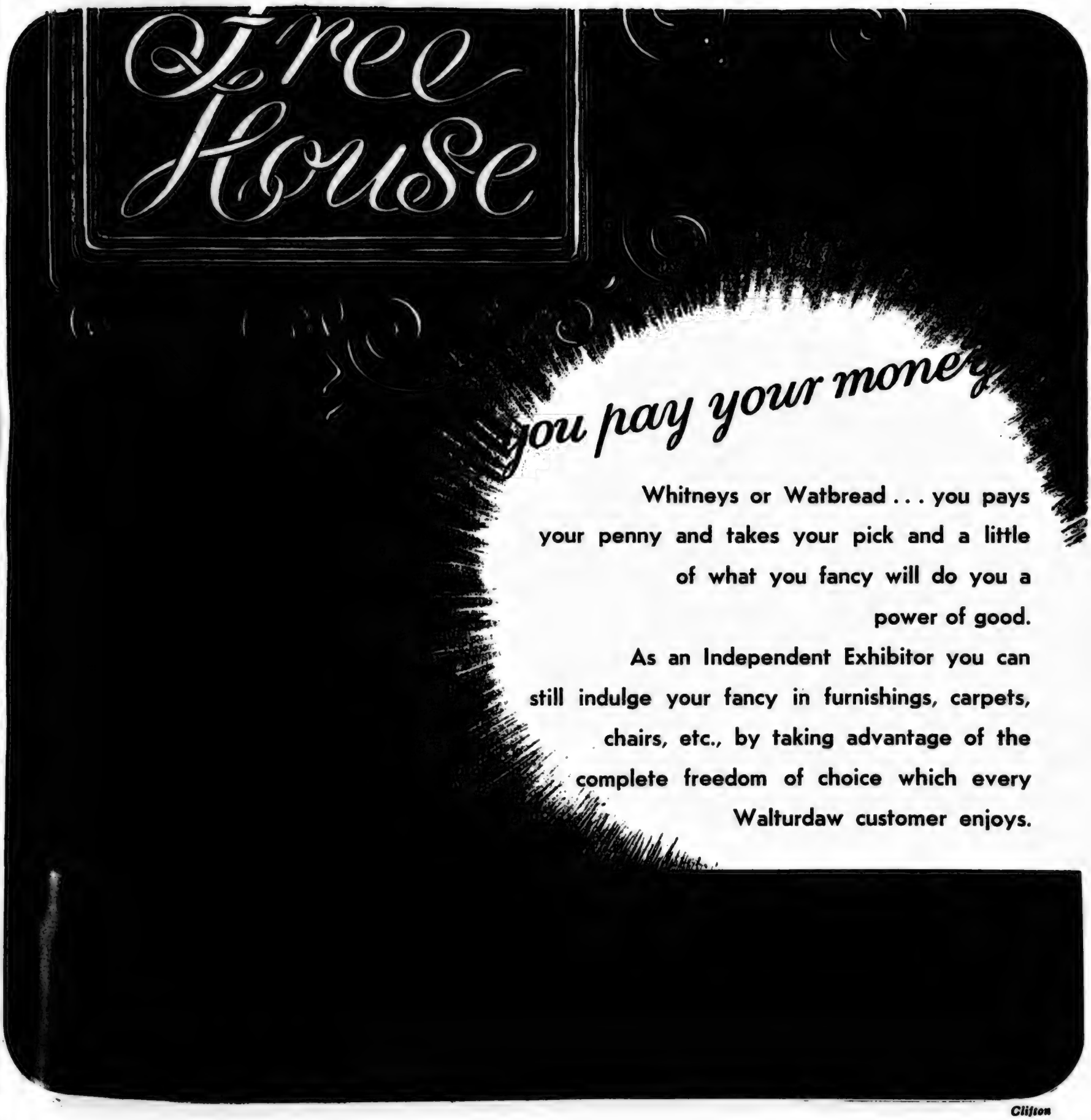
With first assistant director Mickey Anderson at one end of the square and second assistant Adrian Pryce-Jones at the other, it was a simple matter for cars and pedestrians to move into action simultaneously.

This week at Denham shooting will include several back-projection shots of the Italian location.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS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Pitchfords

MANAGEMENT

by THE MANAGER

That Little Bit Extra to Tempt Night Workers to Become Afternoon Patrons

STAGGERED factory hours have arrived with the consequential effect on business—slight though it may be. We can indulge in any amount of wishful thinking, but the unpalatable fact remains that a substantial proportion of our regular patrons will no longer be able to visit their favourite kinemas for that last popular house. Many factories are concentrating on night shifts rather than day shifts to avoid the dislocation caused by "shedding the load" during the peak periods of daytime production.

A night shift, I believe, usually starts any time from 7.30 p.m. to 9 p.m. That means our old faithfuls must have been to the pictures and gone by seven or eight o'clock in the evening. Further, they have had to tear themselves away from the blankets to give us their one-and-nines, and, speaking personally, I can't think that's always easy.

Can we do something this winter to help them make up their minds to get up in the early afternoon to go to the pictures?

We showmen have a traditional instinct to put our big efforts on at the peak hour of business—usually in the evening between 8 p.m. and 9 p.m. When we throw a stunt, we automatically think of that golden hour when the biggest percentage of our seats is occupied. I feel that, in these abnormal times, we should reconsider these views and contemplate putting on these special attractions earlier in the evening, as bait, if you like, for the night workers. Undoubtedly, that extra special stage stunt of yours will not play to so much business in the early evening, but it may conceivably pull more extra money into the paybox.

I have no strong opinions about this; I'm groping, like most of you, trying to convince myself what is the best thing to do. Whatever the answer is, I am certain that it will be good business to bolster up, in some way, that hitherto flat spot in the day's business.

Response for the Ladies

A GENTLE rebuke has been administered by Daphne Rabone, manager of the Picture House, Stratford-on-Avon, who ticks me off in no uncertain manner about my paragraph concerning lady managers.

She says "I was most concerned by your remark that you had not yet met the woman who could satisfactorily manage a kinema, and although you do not say so in black and white, I think you are inferring that a woman is no good for the job."

Well, between you and me, that is an understatement of fact, but I am, as always, open to conviction. Miss Rabone marshals a formidable schedule of facts concerning her job. One she doesn't even trouble to emphasise is that the kinema she manages is controlled by Sir Sidney Clift; that in itself makes me start to have second thoughts, because I can't imagine him employing an inefficient person.

A pupil of the late Waller Jeffs, a foremost manager of his day, Miss Rabone has managed this kinema for six years. She goes on to say, "Should you ever come this way, I do hope you will call and give us the opportunity of welcoming you to the Picture House, Stratford-on-Avon." Considering what I have said about women managers, I think this invitation is an excellent example of real showmanship, because she is well on the way to winning me over. This is one of the few instances where I feel disposed to divulge my anonymity, and while I doubt whether I shall be in the Shakespeare country in the near future. I will ask Miss Rabone to get in touch with the editor next time she is coming to London and I'll try hard to make it possible to arrange a meeting. I am curious and I am intrigued, and this lady may well change my mind for me so far as lady managers are concerned.

No less a person than Ralph S. Prior, secretary of the Notts and Derby branch of the C.E.A. jumps into the lists on behalf of women managers. (See KINE. October 9, page 9). I am glad to hear about Mrs. Lyons, and I would like to hear about some more. Please don't think I am against the idea of women managers, but I did say, and I would refer Mr. Prior back to my paragraph, "I don't know any." That doesn't necessarily mean that Mr. Prior and other exhibitors and officials throughout the country are in the same unhappy position as myself.

The Pathe Sword Incident

READERS already know the details of that controversial item in the Pathé News—the sword-piercing act. The national Press went to town on this titbit and gave due prominence to kinema names, as always when a news item is unfavourable to our business. I deferred reference to this not unimportant incident until I had felt the pulse of kinema patrons and managers generally. There is overwhelming evidence that this sort of screen journalism is both unwanted and unappreciated. I for one have chastened the newsreels on several occasions for their lack of imagination in selecting topical items. This recent episode confirms my view that unless it concerns the national weal—such as the Nuremberg Trials or Belsen, unpleasant sensationalism is bad for us.

And don't let this stop newsreel controllers from seeking out unusual items; we want them very badly. My patrons like to laugh—the all-in wrestling had a long innings, and that's the sort of variety we can do with. There must be other similar laugh-provoking incidents.

Staggered Releases

I APPRECIATE and subscribe to Alfred Davis's views about London release dates, but with certain reservations. In this column I have put forward revolutionary proposals along the same lines, but allow me again to remind you of the limitations and complications involved.

First and foremost is the instinctive cupidity of the exhibitors themselves. Yes, they will all agree with Alfred Davis's remarks, they'll say what a good idea it is, with one small proviso—their house, for any one of a dozen reasons, must necessarily be in on the first release. Wriggle if you will, disclaim me as you may, but in your hearts you all know I'm dead right. Then there is the possible danger to the subsequent run houses if a new zoning system is introduced, bringing in its wake extended runs. These kinemas would no doubt get special consideration in any new scheme, and many of them would have to be brought into the category of release houses.

There may be extra money to be got if a good picture stays in an area more than the customary week, but however fond patrons may be of films, if they miss a North London release one week they think twice before they go south of the Thames to see it after it has finished its short, snappy season in their own district.

Soliciting by Children

THE chairman of the Appeals Committee of the County Sessions at Liverpool, J. Catterall Jolly, K.C., said that adults who responded to the solicitation of children under 16 to take them into kinemas where "A" films were being shown, and left them in the auditorium, were committing an offence.

This is a very important ruling, and managers might well consider the advisability of reproducing it in poster form and exhibiting it at the front entrance.

All managers try very hard to comply with the requirements of the licence so far as the admission of children is concerned, but are thwarted at every turn by busybody patrons, who rebuke the hard-hearted manager for turning the little dears away, and irresponsibly take the youngsters past the paybox. It is usually an attendant's full-time job to chase away children when an "A" film is showing, and even then, some get past by courtesy of these well-meaning but ill-advised patrons.

"A" and "U" Programmes

THE inevitable question has cropped up in the national Press. A youngster complains that, as an over-fourteen and under-sixteen, she is deprived of membership of children's clubs, and is also barred from adult performances when an "A" film is showing.

Personally, I take a rather old-fashioned view about youngsters and adolescents going to the pictures. I have no wish to see the age limit for admission to "A" films reduced. For certain films, I think it is better for the patrons, and for us, if youngsters view these films in a family party, rather than in the company of other young people often of the opposite sex.

Trailer Captions

AN interesting letter from Miss Ruth Kopf, New York, U.S.A.! Miss Kopf, who was formerly second operator at the Ritz and Super Cinemas, Oxford, passes on some very good tips about the American presentation of trailers. She says that in America the most popular linking caption is: "And in the same programme." Other theatres use "The associate feature will be," and still another popular caption is: "With this feature we also present."

While I am glad to have the opportunity of passing on these suggestions to readers, we cannot ignore the existence in Britain of an ever-present fear that in less than a year's time we won't have two features, anyhow. Consequently, the problem might not be with us very long.

SHOWMANSHIP

The Way of Our Stars—They Give the Personal Touch

PERSONAL appearances of stars, featured players, and even production personnel, are playing an increasingly important part in nation-wide publicity campaigning, particularly for British films.

They are regarded as a very necessary adjunct to the drive to popularise the home product and stars, and most of the major companies are maintaining highly organised departments to arrange and co-ordinate visits, not only to kinemas, but to factories, exhibitions, and, in fact, anywhere where the desired effect is likely to be achieved.

Undoubtedly, they are of tremendous value to the Industry, not only in exploiting a particular film at a certain kinema, but in building up box-office names, and in enhancing the prestige of British pictures generally.

The manager's rôle in the organisation of a personal appearance is an important one, and it will be largely due to his initiative, enterprise, resourcefulness, and hard work in making the local arrangements if the event achieves its object.

At this stage I do not propose to offer suggestions—showmen have their own ideas and views on the subject—but I would like to acknowledge the work of the stars, producers and others concerned. In particular, I would like to pay tribute to activities of that indefatigable pair, Anna Neagle and Herbert Wilcox. A shrewd judge of the box-office barometer, Wilcox, as one might expect of one so long associated with the Industry, is a showman who knows the value of the personal touch.

Between making pictures they spend a great deal of their time travelling up and down the country visiting kinemas, attending Trade shows and other functions. The success of their pictures, I would say, is in no small way due to these peregrinations.

An example of their tireless work in this direction was recorded in last week's issue. They were invited to make a personal appearance at the Balham Picture House by manager E. W. Cross. A telegram was received by Cross from Ireland stating that they would be unable to do so because of 'plane delays. However, at 9.30 p.m. on the Saturday they walked into the vestibule, having proceeded to the theatre immediately after touching down at Croydon. That, I consider, is eloquent testimony to the invaluable aid they give to the exhibitor.

The example they set is one that might well be followed by others. I have heard, on occasions, of cases where managers have made elaborate preparations for the visit of a star, only to learn at the last moment that the visit, for some obscure reason, has been cancelled.

This, apart from causing inconvenience and annoyance to the managers, does irreparable damage to the prestige of the kinema concerned. I would urge those responsible for the arrangements to ensure, as far as it is humanly possible, that they are carried through.

ONE of the biggest exploitation campaigns to be sponsored by 20th Century-Fox, I am told, is to be used to put over the romantic comedy, "The Big Heart," now having a dual West End pre-release at the Gaumont, Haymarket and the Marble Arch Pavilion.

Much of the action takes place and was actually filmed in Macy's, the big New York department store. Consequently, 20th Century-Fox invited 110 members of the British Display Association to view the picture prior to the opening. This organisation comprises the leading display men of the largest stores in the country, such as Harrods, Whiteleys, Selfridges, Lewis's, Marks and Spencers and Woolworths.

All were quick to see the grand exploitation possibilities of the film that will be developed in the immediate future.

Meanwhile, 20th Century-Fox exploitation department have obtained tie-ups in strategic centres in more than 40 of the leading stores in the West End and the provinces. Displays are exhibited in shops in Oxford Street, Oxford Circus, Piccadilly Circus, Regent Street, Leicester Square and Charing Cross Road.

Two Ladies from "Curzon Street"

AN extensive campaign to publicise "The Courtneys of Curzon Street" was put over by John E. Lake and trainee-manager A. Leigh, of the Savoy, Luton. Two weeks prior to playdate, arrangements were made for two of the female staff to tour the town and outlying districts dressed in costumes of the 1880. period. While in town the girls, who were known as the "Two ladies from Curzon Street," paraded the main shopping centres and streets, closely followed by a car, which carried the advertising of the film.

Apart from this, tie-ups were secured with a cycle dealer, furnisher's, gown shop, music, radio and electrical dealer's. During their tour the two ladies visited these shops and appeared in the showrooms and windows.

The car was parked outside the shops during the visits, an added attraction, causing people to stop and watch the proceedings.

A week prior to the screening, Lake presented a novel scene on the stage; included were the two girls and a piano-accordionist, who played a selection of tunes from the film.

A few days before screening Derek Farr made a personal appearance on the stage. Afterwards he was received by the Mayor at the bandstand, Wardown Park, where he presented prizes to the winners of a vocal competition.

A City Premiere

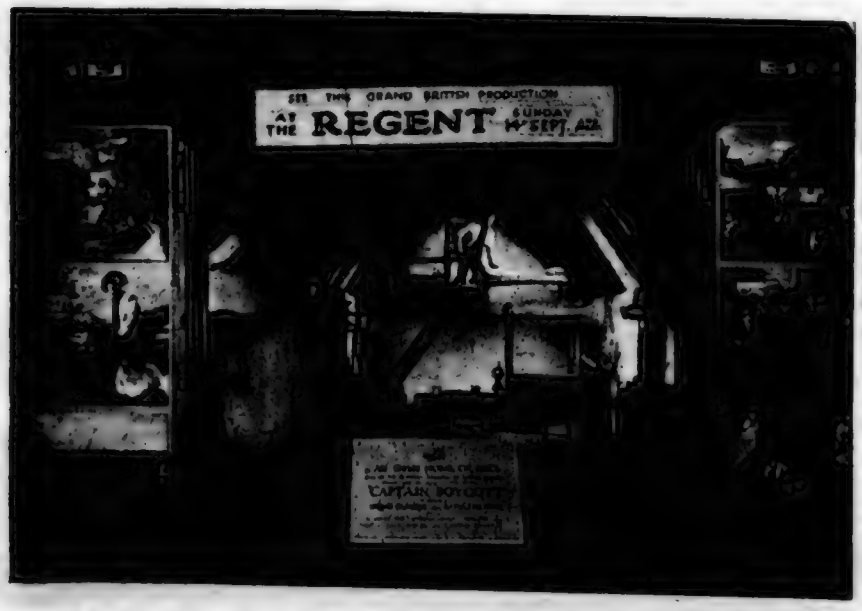
TO put over "A City Speaks," a film dealing exclusively with the great metropolis and its people, and "So Well Remembered," E. W. Meadows, Odeon, Manchester, decided to describe the programme as "Manchester's Great British Film Festival," and decorated the front of house with bunting and floral boxes in readiness for the première presentation.

A week before playdate corporation buses and trams carried advertisement cards to all districts, while a Chelsea pensioner and an ancient horse-carriage carried notices of the forthcoming attraction.

Meadows was fortunate enough to be included in a Northern broadcasting programme and made full use of the medium at his disposal. Besides several attractive store tie-ups the theatre café menu card quoted pre-war fare and prices to form a novelty and at the same time tieing-up with "So Well Remembered." At the opening performance attended by civic dignitaries, the City Police Band was in attendance and attractive souvenir programmes were sold in aid of the Lord Mayor's Fund.

Shaw's Gorleston Campaign

SINCE taking over the management of the Palace, Gorleston, Ewan Shaw has done much to focus attention to this house and at the same time to set up new box-office records. After a few weeks he was told by employer Raymond Stross "This transformation is beyond my wildest dreams and on top



This scale model of an Irish cottage, representing a scene from CAPTAIN BOYCOTT, was exhibited for a fortnight in a Brighton store as a part of R. H. Ainsworth's campaign for the G.F.D. film, at the Regent

This 60-year-old coach, used by a local firm of opticians, was utilised by E. W. Meadows, Odeon, Manchester, to exploit SO WELL REMEMBERED (RKO-Radio). An effective link with the title of the film

of all this you have beaten the weekly record by £155 nett."

To achieve this Shaw's efforts started with the designing of a poster which is being standardised throughout the circuit. A simple but effective addition to the display of these posters was the placing of a cut-out arrow above the hoardings pointing the way to the kinema.

Being an ex-naval officer, Shaw was quick to seize the opportunity of displaying these posters on the small pleasure ships running between Gorleston and Yarmouth to the Broads. As the river Yare runs through the town and is in full view of passers-by on the quayside, the notices attracted considerable attention and much word-of-mouth publicity resulted. This is a permanent arrangement for all film shows during the pleasure-boat season.

The cost of this tie-up, apart from the boards and posters, was met by the renter of the film.

A brightening-up of the front of the house took the form of a complete rearrangement of the publicity display. In addition to material for putting over the film, there is now attractively worded matter telling the public why they should make the Palace their regular house of entertainment. A hanging sign in front of the canopy reads: "Always say to the bus conductor, Palace, Gorleston, please."

Inside, the Palace has had a complete "Spring clean." For this purpose 17 men worked all Saturday night and Sunday. This was the subject for another broadcast throughout the town.

The restaurant has been reopened as The Galleon, with a nautical atmosphere achieved with the use of ship lights and other sea-going equipment.

Stop Press Publicity

TWO weeks prior to screening "The Beginning or the End," R. Helley, assistant manager, Ritz, Barnsley, concentrated on the local newspapers with stop press announcements and editorial write-ups. Following this he had posted in the town one hundred newsvendors' placards, worded "Stop Press—Atomic Bomb Secrets Revealed—Ritz, Barnsley—Exhibitions Daily."

A useful tie-up was made with the public library, where, with the co-operation of the assistant librarian, a special display of books dealing with atomic power was devised, together with showcards, stills and cut-outs relating to the film.

For his foyer display he had a 10-ft. model bomb suspended from the main chandelier, with the title of the film and a large question-mark.

To add mystery to the whole display, he transformed the theatre sales kiosk into a model theatre proscenium with velvet curtains. Another model bomb was arranged above this to give the effect that it was hurtling down on to the stage. Fastened to the closed curtains was a large question-mark and the words, "Atom bomb secrets revealed," then followed the playdate.

Publicity by Parachute

A NOVEL stunt was carried out by A. Franklin, Rialto, Liverpool, for "13, Rue Madeleine." He procured a number of miniature parachutes, to which were attached cardboard plaques with the wording: "James Cagney parachutes to stirring adventure in '13, Rue Madeleine'—here next week."

Prior to showing the trailer, a number of these 'chutes were released from the theatre's ceiling lights. As they floated down towards the auditorium, Franklin announced over the mike the following message: "Look upwards! Look upwards and watch the miniature parachutes descending! What message do they carry? What secrets do they hold?"

Another effective stunt was the use of luggage labels, giving details of the film, attached to old keys. These were hung on railings and shop-door handles, and served to arouse interest in the film.

On the Inside

A week before playdate a novelty organ interlude heralded "The Man Withjn" at the Gaumont, Worcester. All the effects, strange noises, and music of which the theatre organ is capable were displayed by organist Clarence Barber, together with a commentary by manager John Bee. The organ shutters were opened, displaying the inner lights and as much mechanism as possible. Shop-window displays and a touring car covered most parts of the town.

Oldest Married Couples

"THE Loves of Joanna Godden" (G.F.D.) was not an easy film to exploit, but E. W. Herbert, of the Stratford Broadway, gave a fillip to business by inviting the three oldest married couples in the district to visit the theatre as his guests, after which they were presented with scrolls commemorating the occasion. He also had a dress from the production on show in the window of a nearby shop, with publicity for the film.

Period Furniture

V. S. B. COOMBE, manager of the Elephant Theatre, Elephant and Castle, secured a fine display of period furniture (all unearthed by the trader concerned) to draw attention to "The Courtneys of Curzon Street" (British Lion).

Some of the pieces were very choice specimens of craftsmanship compared with modern utility models, and the unusual display drew a large number of people to the window, where their attention was switched to the film by cards and stills.

Flying Saucers

WHEN the "flying saucer" was in the headlines F. G. Thomas, assistant manager at the Leytonstone Rialto (he has since moved to another theatre on the Granada Circuit), fixed up an amusing and topical array of "flying saucers" in the hall's vestibule, hanging them from the ceiling by invisible threads. Then he put up notices in the arcade leading to the theatre and in the foyer itself suggesting that the saucers were flying into the place to see next week's programme!

Meet the Folks!

R. H. TURTON has instituted an item in the Friday night programmes at the Walthamstow Granada which beat the sun during the heat wave and has proved continuingly popular. He calls it "Granada Spotlight," and it is a sort of cousin to "In Town To-night," introducing interesting visitors of all kinds.

On one night he had Haydn Wood, the composer, who played some of his compositions on the stage piano. On another occasion he bagged two Australians who, through meeting an Englishman somewhere across the seven seas, swore they would visit this country and worked their passage over. He caught them after they had cycled from Brighton to Glasgow and they had a most interesting story to tell.

Usually, however, the featured guest is a member of the ordinary public—a bus conductor, shop assistant or builder, and by neat probing Mr. Turton has found that they all have interesting incidents to recall.

Star Visit

TO exploit "Holiday Camp" (G.F.D.) at the Troxy, Stepney, general manager Johnny Wakeman had a personal appearance early in the week by Jimmy Hanley, who appears in the film, and at the end of the week by Godfrey Winn, who wrote the story. Godfrey astutely tied-up his visit with his war-time service in the Navy by commenting that seven years previously he had been at the East London Docks and never expected to appear on the stage of the local theatre.

An unusual "holiday snapshots" contest was also run as a means of boosting the picture, patrons being offered prizes for the best of their own snaps submitted. From the 100 or more sent in, a few were selected, made into Brenograph transparencies and screened with a musical commentary by Betty Mitchell at the organ.

Manchester's Technicolor Month

RECENTLY E. W. Meadows, Odeon, Manchester, ran a special festival month of Technicolor films. To boost this he secured a lengthy write-up in the *Manchester City News*, which gave full details of the films being screened, together with playdates.

Save Fuel Tie-up

TIE-UPS with the borough's "Save Fuel" campaign and a local bookshop were features of L. E. Benjamin's campaign for "So Well Remembered" at the Odeon, Swiss Cottage.

The fuel tie-up consisted of two cards worded, "Points—'So Well Remembered': (1) Turn off that heater. (2) Watch those meter readings. (3) Save electricity now," and "'So Well Remembered' at the Odeon." These were displayed in the local Food Office

Continued on page 30

IDEAS FOR ACTIVE SHOWMEN

A simple, but effective, way of telling patrons of forthcoming attractions is this display frame, designed by Ewan Shaw, manager of the Palace, Gorleston, for Raymond Stross

John Lake, Savoy, Luton, greets the two young ladies, dressed in period costume, who toured the town to boost THE COURTNEYS OF CURZON STREET (British Lion)

WOOL TELLS THE STORY

G.-B.'s tie-up with the International Wool Secretariat for THE LOVES OF JOANNA GODDEN (G.F.D.) formed the basis for this exhibition of woollen goods arranged by Miss L. Watt, Florida, Glasgow. The woollen garments were borrowed from local shops, which also gave window displays to this film

MUSIC *Edited by JACK COURTNAY*

A.T.O. Gains Strength in Provinces but Disappoints in London

THE first provincial meeting of the A.T.O., held at Smethwick on Sunday, October 5, marked an important milestone in the history of the Association. Under the chairmanship of Jack Evans, twenty organists were present to greet Sydney Gustard, John Madin and Henry Croudson, representing the committee of the Association.

It was a most successful meeting, and, I consider, the most important move made by Gustard, since he accepted the chair.

Jack, accompanied by Mrs. Evans, who has just recovered from an attack of infantile paralysis, welcomed the guests. Among those present were Wm. Sykes, Harold Hunt, Leslie Taff, G. W. Blackmore, Clifford Bayless, Doris Lamb and Jack Ivey of the Compton Organ Co.

The attendance at the October meeting of the Association of Theatre Organists, considering the urgency of the times, was, to say the least, disappointing. Like many of our trade institutions formed for the benefit of its members it is dependent on the enthusiasm of the few.

This unfair sharing of burdens cannot but weaken the structure of the whole organisation. In these days it is imperative that everyone should do his bit for the benefit of the majority.

Until a new secretary is appointed, Sydney Gustard and John Madin are to share the duties between them.

All's Well in Scotland

Mick Ireson, Compton's representative in Scotland, writes that there is little or no change in the situation there. Rowland Tims, Capitol, and Norman Whitehead, are both doing well with their regular interludes in Aberdeen.

Richard Telfer, New Victoria, Edinburgh, is still enjoying a well-deserved popularity, and his weekly community singing interludes at the Regent are as popular as ever.

Jess Yates had a most successful three weeks at the Odeon, Glasgow, scoring a particular success with his "Roving Mike" show. As usual, Jess got an excellent Press. He is now at the Odeon, Liverpool.

The 12-rank Compton at the Regal, Glasgow, has just been overhauled, as have the Regal organs at Byker (Newcastle) and Sunderland.

Tooting Spooks

John Madin, who has been more or less static at the Granada, Tooting, for some time, had a definite success with his last presentation before going on tour again.

The Granada team: Madin, manager Roberts and chief projectionist Ken Matthews can be trusted to present an old stunt in a different manner. Many of us are apt to forget that what we accept as commonplace is still a mystery to the younger element, and as the organ grand piano, according to Roberts, had not been used in a stage presentation since before the war, they thought it might be featured with good effect.

John created atmosphere as the main tabs fell to at the conclusion of the feature, with ghostly music on the organ, accompanied by unearthly noises over the mike—thus proclaiming that the spooks had taken over.

I don't suppose the audience were really terribly surprised when the tabs opened on to a darkened stage to find a skeleton seated at the illuminated grand piano keyboard—presumably helping John out in playing Saint-Saen's "Danse Macabre."

At a suitable point the skeleton glided off and John continued, much to the mystification of the younger element.

A selection of light classics followed and then John announced his departure, giving as his final offering "A Wee Drop of Scotch," a selection which brought the house down.

SHOWMANSHIP—continued

against a background giving details of the target figure for reduction of fuel.

The Hampstead Bookshop devoted a large part of their window to a display of the book. In the foreground were cards inviting the public to see the film and then order a copy of the book. Other tie-ups were made with Woolworth's, W. H. Smith's, a grocer's shop and a florist.

Teaser Campaign

A TEASER campaign, run in conjunction with 17 local tradesmen, was organised by W. Henry, assistant manager, Odeon, Bishop Auckland, for "Frieda."

In each shop a card was displayed, worded (with slight variations) on the lines of the following example: "Shoes to please every taste—including 'Frieda's.'"

During the week of showing tie-ups were made with Woolworths and a gown shop. These gave details of the film and, in the case of the gown shop, a life-size cut-out of "Frieda" was used.

Other Credits

E. W. Meadows, Odeon, Manchester ("Jassy"); G. Fishwick, Palace, Carlisle ("Les Enfants Du Paradis"); L. Watt, Florida, Glasgow ("Hue and Cry"); Bill Browne, Ritz, Hastings ("Down to Earth"); E. V. Walls, Clifton, Birmingham ("While the Sun Shines"); W. H. Culpeck, A/M, Odeon, Blackheath ("Black Narcissus"); R. Todd, Gaumont, Doncaster ("The Brothers"); E. F. Johnson, Majestic, Leeds ("The Upturned Glass"); F. G. Hawkins, Hippodrome, Derby ("Dear Murderer"); A. E. Dawson, Odeon, Darlington ("So Well Remembered"); L. Keene, Vaudeville, Reading ("Down to Earth"); W. S. Lovell, Odeon, Kingswood, Bristol ("Black Narcissus"); A. L. Pareezer, Gaumont Palace, Coventry ("The Upturned Glass"); E. P. Hills, Princess, Peterborough ("Nicholas Nickleby"); A. Brett, Odeon, Kettering (O.N.C.C.); T. Edward Phillips, New Oxford, Manchester ("Courtnays of Curzon Street"); F. Minde, Odeon, Eltham Hill (Graham Moffat); W. T. Norton-Stephens, Arcade, Camberley ("Black Narcissus"); George Sewell, Havana, Romford ("So Well Remembered").

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The new James kinema chair, with lightweight tubular steel standards

SOMETHING NEW IN SEATS

Kinema Model in Tubular Steel

A NEW-TYPE kinema chair with several interesting features, has made its appearance on the market. Manufactured by James (Cinema Furnishers), Ltd., its construction is notable for the use of lightweight tubular steel standards, designed and patented by L. James, principal of the company.

Constructed of welded tubular steel, each standard weighs 5 lb. 3 oz., which represents a saving of something in the region of 12-14 lb. in the overall weight of the average chair. The standards are claimed to be stronger than the conventional cast-metal types, and by reason of their smooth cellulose finish collect less dust.

Ample Knee Room

The overall weight of the chair has been further reduced by the use of seat brackets made of aluminium alloy with manganese centres, which allows the counterbalanced seat to tip freely. The back of the standard has been curved to allow ample knee room.

The seat is made with a 1¼-in. hardwood frame, a 16-spring unit, jacketed in canvas, and is upholstered with fibre repodo, lintus felt, and has a polished wooden base. The armrests and backrest are of wood, the latter being 21 in. deep, upholstered and moulded to give armchair comfort.

Choice of material for coverings depends upon availability of supplies, but the company proposes to make use of a new-type material with suedette finish and rubberised backing.

Mr. James told the KINE. that the chairs are being produced at the rate of 100 per fortnight, and plans are in hand to double this output. Price per seat is £5, including installation cost.

The company also maintains a mobile repair unit, which comprises a lorry fitted as a workshop and a team of skilled workers, and is capable of stripping, completely reupholstering, and refitting 100 seats per night without interrupting performances.

OBSERVATION WINDOW

International Television Committee Formed; Four Founder Members

A.G.D. WEST'S REPORT FROM CANNES

AN International Committee of Television has been formed, I am told by A. G. D. West, as the result of the meeting of television educational authorities of various countries during the recent Comite Internationale pour la Diffusion Artistique Literaire et Scientifique par la Cinema (C.I.D.A.L.C.), at Cannes.

The founder members of the Committee are Monsieur R. Barthelemy (France), Dr. A. Castellani (Italy), Professor F. Fischer (Switzerland), and Mr. West.

Mr. West, who was attending C.I.D.A.L.C. as representative of this country and the B.K.S., said that it is hoped that the work of the Committee will be augmented by the addition of further representative members and by the holding of regular meetings.

During the Cannes meeting various papers were presented on technical subjects of common interest to television and the kinema. These were concerned with the international exchange of television programmes, technical standards, television as an aid to the kinema, the kinema's contribution to television, and the development of large-screen television for the kinema.

MR. WEST, technical director of Cinema Television, leaves for America this week to attend the Third Autumn Convention of the Society of Motion Picture Engineers to be held in New York from October 20 to October 24.

He is scheduled to deliver his own paper, "The Development of Television in Great Britain," which he described as a historical and technical paper, and by special request will deliver a paper on the Gaumont-Kalee "21" on behalf of G.B.-Kalee.

The S.M.P.E. conference is dealing with various aspects of theatre work and television in particular. Capt. West's contributions to the convention will, I am sure, be welcomed by American technicians, and I, for one, will be interested to hear of his reactions to developments across the Atlantic when he returns.

Incidentally, he told me he was highly delighted with the honour accorded to him by the B.K.S. in being elected to Honorary Fellowship of the Society.

SCOTTISH exhibitors and technicians will have the opportunity of seeing the new Gaumont-Kalee "21" put through its paces at Glasgow on Tuesday next.

The Lord Provost of Glasgow, Sir Hector McNeil, will officiate at this special inspection and demonstration of the new equipment which has recently been installed at the Picture House, the first of its kind to be completed in Scotland.

The inaugural ceremony takes place at 11 a.m. and the demonstration will be followed by a cocktail buffet in the Picture House café.

SOME weeks ago I referred to the publicity value of staging exhibitions and demonstrations of new kinema equipment.

G.B. managers are being encouraged to go in for them in a big way. I have received from the circuit's public relations department a campaign sheet, circulated to managers, which describes some of the ceremonies recently arranged with the co-operation of G.B.-Kalee in connection with installations of "21" equipment, and useful suggestions for arranging similar functions wherever the equipment is to be fitted.

The department is also prepared to arrange for a star to perform the ceremony whenever possible.

THE opening meeting of the Illuminating Engineering Society's 1947-48 season took place on Tuesday with Dr. J. W. T. Walsh taking office as president.

Dr. Walsh's election to the presidency for the new season has historical significance, so far as the society is concerned. He held the office previously in 1929, and this is the first time any member has been elected twice to the presidential chair.

He is the chairman of the National Illumination Committee of Gt. Britain and principal scientific officer in the Light Division of the National Physical Laboratory, and is known to lighting engineers throughout the world as the author of several works on illumination and photometry.

THE Television Society has procured a television transmission licence. This was revealed by W. J. Nobbs, who, in association with W. I. Flach, described the design of an amateur-built receiver to the Society's recent Radiolympia convention.

The licence has been granted, presumably, to allow transmission of pictures in connection with experimental work on this receiver.

Little else of interest to the Trade emerged from the convention.

T. M. C. Lance, delivering a paper on the entertainment side of television, mentioned that in America a considerable business was being built up in the production of films, paid for by sponsors, which were supplied exclusively to the various broadcasting stations.

N. Q. Lawrence mentioned a phenomenon which might account for some of the optimistic reports of stereoscopic inventions. It was said that the spherical aberration of a concave mirror imparted an illusion of depth to a television picture viewed in it.

W. G. ALTRIA.

Continued at foot of column 4

POOL CARBONS

RCA SOUND SYSTEM

F. BALDWICK JOINS SOUND EQUIPMENT

FRED E. BALDWICK, M.B.K.S., who has just taken over the position of area sales manager for Sound Equipment, was for the last seven years manager of the Manchester News Theatre for Jacey Cinemas and technical adviser to the circuit.

He is handling B.T.-H. apparatus, including the new Supa projectors and arc lamps, and also Morganite carbons, on the Lancashire, Cheshire, North Wales and North Staffordshire territory. His office is at 33, Blackfriars Street, Manchester. He has arranged to give a demonstration of the B.T.-H. installation at the Odeon, Chester.

Before his appointment as manager of the Manchester News Theatre, where the first B.T.-H. Supa equipment in the North was installed about two months ago, he was chief operator at the theatre. He is assistant secretary of the Lancashire Cinema Old Boys' Association.

Walturdaw Contract

Vic. Milgate, manager of the Manchester branch, Walturdaw Cinema Supply Co., has just supplied two 30-ft. canopy or fascia signs to the Palladium, Blackley. These signs, made in Manchester, have rustless metal backgrounds finished white, with grooves to take 12-in. composition letters. They are made in 6-ft. lengths and the low price makes them an attractive proposition.

PEOPLE

M. A. Bowen Comes to Town—Diamond Wedding at Smethwick—A. J. Brett in Hospital

M. A. BOWEN, manager of the New Palace, Bristol, for the last two years, left last week to take over the management of the Queen's, Cricklewood.

He is succeeded at the New Palace by J. Lawes, formerly of Grimsby, but who has recently been relief manager at the Regent, Weymouth.

The older generation of patrons on the Hewitson circuit at Smethwick will remember J. T. BREAKSPEAR, for many years accompanist to silent film at the Majestic and Princes Hall. Last week-end Mr. Breakspear and his wife celebrated their diamond wedding. Following the coming of the sound film, he settled down as a music teacher at 193, Bearwood Road, Smethwick, and only went into retirement a year ago.

The many friends of A. J. BRETT, manager of the Odeon, Kettering, will learn with regret that he has been admitted to hospital at Kettering. Mr. Brett was appointed to the Odeon in 1936 and resumed management there after a period of war service with the R.A.S.C.

Friends in the Trade in South Wales of C. HOWELLS, manager of many kinemas in the 'twenties, will be glad to know that he is rapidly recovering after a major operation at Southmead Hospital, Bristol.

The decorative admission Christmas cards issued for the Children's Cinema which is a feature of the holiday festivities at the Cosmo, Glasgow, are designed by DAVID LAWSON, the manager, who has quite a flair as a copyist of Walt Disney.

D. G. TROTTER has been transferred from the Odeon, Andover, under the management of Pat Fleming, to the Hippodrome, Putney, as assistant to Len Baldwin. Before being called up for military service, he was on the staff of the Odeon, Leicester Square, and since demob had been trainee manager at Lancing and Andover.

York's Licence Transfers

York Corporation Watch Committee have agreed to the transfer of the following kinematograph licences: The Picture House, E. H. Smith to B. Samson; St. George's Hall, S. C. Boam to Mr Cowlrick.

Manchester Move

The product of Empire Film Distributors will be handled in the Liverpool and Manchester Areas by Ben C. Gibbs, 3, The Parsonage, Manchester 3. Telephone: Blackfriars 3062.

Valerie Hobson is welcomed at the West End Cinema, Birmingham, where she made an appearance on the stage. With her are: Mr. Hewett, personal appearance section, Gaumont-British head office, Mr. Bentley, asst. manager, West End Cinema, A. Davids, manager, and Bert Crabb, circuit publicity manager, Gaumont-British

Sir Sidney Clift is entertained by Phil Reisman, RKO-Radio's Vice-President in charge of foreign distribution, on his visit to Hollywood. Seen here in the studio restaurant are Denise Clift, Lady Clift, Phil Reisman, Sir Sidney Clift and Paul Hollister, RKO-Radio's Director of Publicity

Cecil Parker in the Columbia British production, THE FIRST GENTLEMAN, which is being made at Nettlefold studios, has his hair dressed by Frank Cross. Assistant dresser on the right is Jimmy Jordan

Cecil Hepworth Talks to Cinematurians of 1896 and All That

CECIL HEPWORTH was the guest speaker at the luncheon meeting of the Manchester branch Society of Cinematurians at the Regal, Manchester, on October 10.

Speaking of the early days of film production, he recalled that it was in February, 1896, that the Frenchman Lumière gave a film exhibition in London. By a strange coincidence, an Englishman was showing films on the same date, but his films were not as steady as those of Lumière.

Mr. Hepworth thought that newsreels would always remain the background of living pictures. One of his early pictures was Queen Victoria's visit to Dublin in 1900. Another historical record was Queen Victoria's funeral. When taking that picture he did not realise, until everything became quiet, what a "beastly noise" his camera made. But that noise attracted the attention of King Edward VII, who halted the procession in front of the lens.

In the early days of picture-making, Mr. Hepworth said, after he and his colleagues decided the story and made the film, it was taken round the country and orders were booked.

C. S. MacGregor, who presided, announced that a dance would be held at the Midland Hotel on November 13. Tickets would be limited to 250, and members and their families would have first option. For the next luncheon meeting on November 14 the committee had decided to have an "open forum." Instead of the usual Christmas party, there would be a ladies' day on December 19 at the Regal.

WALTER WANGER JOINS EAGLE-LION (U.S.A.)

WALTER WANGER has joined Eagle-Lion Films (U.S.A.) as an independent production unit, according to Robert R. Young, American associate of J. Arthur Rank and controlling stockholder of Pathé Industries, Inc.

Wanger will acquire a substantial interest in the stock of Pathé Industries, parent company of Eagle-Lion Films, and Pathé in return will receive a financial interest in Walter Wanger Pictures, Inc.

Barbara Noble now Story Editor

Archibald G. Ogden, for the past two years head of the London story department of 20th Century-Fox, returned on Tuesday to the New York office. Miss Barbara Noble, who for the past two years has been associate editor with Ogden, has been appointed story editor in London.

Obituary

Death of Nathaniel Blau at Grimsby

Nathaniel Blau, who for a number of years was lessee of the Lyric Cinema, Grimsby, died suddenly at his home, 4, Park Avenue, Grimsby, on October 4, aged 57. In the days of the silent films, Mr. Blau was violinist and leader of the orchestra at the Savoy Cinema, Grimsby.

R. Cradick Leaves £3,163

Richard Cradick, of Sutton, Surrey, assistant London branch manager of Metro-Goldwyn-Mayer, who died on June 25 last, aged 53 years, left £3,163 gross, with net personalty £2,823.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Oct. 16 and Wed., Oct. 22

Thursday

Yankee Fakir (*British Lion*)

Hammer Theatre. 11 a.m.
Cast: Douglas Fowley, Joan Woodbury and Clem Bevans. **Director:** W. Lee Wilder.

Travelling salesman Yankee Davis arrives in Mystic, Arizona, a peaceful little town, the inhabitants of which are unaware that its land and buildings are being bought by Banker Randall.

Shortly after Yankee arrives at Mary Mason's boarding house her father is killed while attempting to arrest a gambler, Duke, one of Randall's henchmen. Yankee proceeds to solve the crime.

The White Unicorn (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Margaret Lockwood, Ian Hunter, Dennis Price, Joan Greenwood, Guy Middleton, Catherine Lacey, Mabel Constanduros, Paul Dupuis, Eileen Peel, Lily Kann, Valentine Dyall, Joan Rees. **Director:** Bernard Knowles.

Margaret Lockwood and Ian Hunter repeat their partnership, as screen husband and wife, of "Bedelia" in this John Corfield production.

Miss Lockwood is starred as the warden of a women's reformatory, who relives her past when a young girl with a history as tragic as her own is placed in her care.

The story is from the novel by Flora Sandstrom, and is Margaret Lockwood's first, since "Bedelia," with a modern setting. The film introduces Miss Lockwood's own daughter, Margaret Julia, as little "Norey."

The Kansan (*International*)

G.B. Theatre. 2.30 p.m.
Cast: Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, Eugene Pallette, Robert Armstrong. **Director:** George Archainbaud.

Reissue. Western melodrama in which John Bonniwell, Marshal of a rowdy frontier town, starts cleaning-up the rackets organised by a shady banker. Richard Dix portrays the Marshal, who, after avenging the death of a cattleman, clears the district of lawlessness.

Friday

Trail to San Antone (*British Lion*)

Hammer Theatre. 11 a.m.
Cast: Gene Autry, Peggy Stewart, Stirling Holloway and the Cass County Boys. **Director:** John English.

Gene Autry meets and becomes interested in a young jockey, Ted Malloy (John Duncan), whose career has been cut short by injuries suffered in an "accident" caused by the trickery of an unscrupulous horse trainer, Cal Young (Tristram Coffin).

Young is trainer for Gene's neighbour, Kit Barlow (Peggy Stewart), a horse breeder. Kit, at Gene's suggestion, allows Ted to ride her filly, Debutante, and the jockey rapidly regains his health and nerve. When Gene exposes Young she decides to get rid of him and buys off his contract with a post-dated cheque, hoping that her filly will win a big race, which provides, it is said, an exciting climax to the film.

Tuesday

The Crimson Key (*20th Century-Fox*)

Century Theatre. 10.30 a.m. and 2.30 a.m.
Cast: Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Ivan Triesault. **Director:** Eugene Ford.

The story opens with a doctor's wife engaging a private investigator to report on her husband's activities. The doctor, however, is murdered before the former has a chance to learn anything of importance. Later, the doctor's wife is murdered and the detective decides to carry on his investigation.

He is tricked into capture by two thugs, is beaten up and escapes. Later another character in the story is killed and it is in an exciting dénouement that the riddle of the crimes is solved.

Journey Ahead (*International*)

G.-B. Theatre. 2.30 p.m.
Cast: Ruth Haven, John Stevens, Howard Doglas, David Blair, Nora Gordon, George Bishop, Valentine Dyall. **Director:** Peter Mills.

Ranking as British Exhibitors' Quota, this film concerns the friendship of a young war widow with two brothers engaged in smuggling activities off the Cornish coast. The brothers, Adam and Mike, help Ann to forget the memories of her lost husband, and she in turn saves them from falling into the hands of the Customs men, after Adam had been blackmailed by the head of the gang.

Through a misunderstanding, Ann believes that Mike has broken his promise to cease illegal activities, but upon returning to London discovers he has kept his word.

Wednesday

The Woman in the Hall (*G.F.D.*)

Studio One. 10.30 a.m.
Cast: Ursula Jeans, Jean Simmons, Cecil Parker, Joan Miller, Jill Raymond, Edward Underdown, Nigel Buchanan, Ruth Dunning. **Director:** Jack Lee.

Ursula Jeans, as Lorna Blake, is unable to resist "telling the tale" of hard luck at the homes of the rich, even when she is in funds. She involves her two daughters, played by Jean Simmons and Jill Raymond, in a series of difficult situations before she is found out. Ironically enough, it is her husband, her last and easiest victim, played by Cecil Parker, who finally brings about her downfall.

TWO BRITISH SUBJECTS FROM RENOWN

The distribution of two important British subjects has been arranged by James G. Minter, of Renown. They are "Chorus Girl" and "Starlight Stone."

The former, based on the radio play of the same name, stars Jacquelyn Dunbar, is 5,000 feet and cost £15,000 to produce. It is being prepared for Trade show.

"Starlight Stone," based on the story of diamonds, is being made in co-operation with the diamond industry. Exteriors in this country have been completed and a unit will be leaving for South Africa for other exteriors in the diamond mines. The picture goes into the studio next week for a period of four weeks.

"Uncle Silas" Premiere

Their Royal Highnesses the Duke and Duchess of Gloucester attended the Royal world première of the G.F.D. film, "Uncle Silas," at the Gaumont, Haymarket, on Monday, October 13. The proceeds were in aid of the British Empire Leprosy Relief Association.

Robert Morley and Felix Aylmer in British National's new comedy THE GHOSTS OF BERKELEY SQUARE which Pathe trade showed yesterday (Wed.)

"Duel" Records at Manchester

RECORD business was recorded for the opening of the pre-release run of "Duel in the Sun" at Manchester.

Pathé has received the following wire: "'Duel in the Sun' opened sensationally at New Oxford and Market Street Cinemas, Manchester, despite terrific opposition in city. All previous records shattered and huge crowds unable to gain admittance." It was signed by Gerald Blake, general manager of the Buxton Circuit.

At two periods, at Oxford Street, the queue started in front of the theatre, went right round the building, proceeded along the back of another hall and extended down the far side of the building.

Secret Voodoo Rites Filmed

For the first time, British audiences will see the Pocomania ceremony, in which so many Jamaicans lose themselves in mysticism and hypnotism, when the latest "This Modern Age" is shown at the end of the month.

Jamaica's two political bosses—Bustamente and Manley—and a session of the local Parliament, also photographed for the first time, are shown in this 20-minute documentary.

This Jamaican feature and another documentary, "Will Britain Go Hungry?" start the second year of "This Modern Age" series.

"Mark of the Claw" for Metropole, Victoria

RKO-Radio's "Mark of the Claw" has been booked to the Metropole, Victoria. It will play for seven days commencing October 19.

Starring Ralph Byrd, with Kay Christopher in the feminine lead, "Mark of the Claw" is one of the "Dick Tracy" series, based on Chester Gould's strip-cartoon hero.

"SCRAPBOOK FOR 1922" FROM PATHE

"SCRAPBOOK for 1922," a four-reeler produced by the Pathé Documentary Unit, is being prepared for early Trade show by Pathé. Written and produced by Peter Baylis in association with Leslie Bailey, originator of the B.B.C. feature, "Scrapbook," it is a comprehensive reconstruction of a period which, in some respects, parallels that of to-day.

It revives the fashions, the amusements, the sporting events and big news stories which made 1922 a year which, though it was burdened by hosts of unemployed and with fighting as near home as Ireland, also saw the first Atlantic flight by two Portuguese airmen, and the inauguration of the B.B.C.'s first station, the immortal "2LO."

Marconi, Mussolini, Jack Hobbs, the Prince of Wales, Dempsey, Carpentier, Baldwin, McDonald, Lloyd George, and Churchill are some of the figures who come to life in the pages of this screen album. The pages are turned by Patric Curwen and the narration is spoken by John Snagge.

PICCADILLY SECURES FIGHT EXCLUSIVE

The world flyweight boxing championship, to be fought at Harringay on Monday, October 20, is to be filmed by C. Pattinson-Knight's Piccadilly Productions Unit. The company has secured exclusive rights to cover the event in full and plans to Trade show the picture in the G.-B. Large Theatre at 11.30 on Friday, October 24.

"Kissing Her Now" for Odeon

The 20th Century-Fox Technicolor musical, "I Wonder Who's Kissing Her Now," which was so highly praised by the Trade generally, commences its pre-release West End run on November 6 at the Odeon, Leicester Square.

Classified Advertisements are not inserted unless prepaid

CLASSIFIED ADVERTISEMENTS

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

ROYAL BURGH OF INVERNESS.—Applications are invited for the appointment of a Manager and Organiser for the Highland Exhibition proposed to be held in Inverness in June and July, 1948. The appointment is provisional in the first instance, and the successful applicant will require to take up duty immediately. Previous experience essential. Terms and conditions of appointment will be discussed at interview. Applications, giving details of past experience, with copies of three recent testimonials, should be lodged with the subscriber on or before October 31 next.—J. Cameron, Town Clerk, Town House, Inverness.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

T.R. CLERK required by major renting company; please state age, experience and salary desired.—L., Box 433, Kinematograph Weekly.

SECOND Operator wanted; must be fully experienced.—'Phone Wembley 4694

MANAGER wanted for small kinema: also Operator.—57, Waterloo Street, Leicester.

CHIEF Projectionist, or good Second capable of taking charge, required for Empire Cinema, Colchester.—Apply to the Manager, giving experience and references, and stating wages required

CHIEF Projectionist required; comfortable position, with good working hours.—Write, enclosing copies of references, Grand Electric Cinema, Wakefield.

WEST OF ENGLAND.—Salesman required immediately by major renting company.—Full details, in confidence, N., Box 460, Kinematograph Weekly.

SHORTHAND-TYPIST Clerk or Typist Clerk, under 18, required by Malta United Film Corporation, Ltd., 30, Old Compton Street, W.1.—Write, Secretary, giving age, experience, and salary required.

SITUATIONS WANTED

MANAGER desires change; thoroughly experienced; extensive technical knowledge; circuit or independent; excellent references; abstainer; strict disciplinarian.—E., Box 452, Kinematograph Weekly.

EXPERIENCED Operator, near London, desires position as Chief Operator; 20 years' experience; would consider preview theatre.—W., Box 444, Kinematograph Weekly.

EXPERIENCED Producer-Director, Scenarist available.—A., Box 448, Kinematograph Weekly.

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CHIEF Projectionist desires permanent position in Southern England; 25 years' experience in high-class halls; any system.—G., Box 454, Kinematograph Weekly.

EXPERIENCED JOURNALIST (22), EX-SERVICE, REQUIRES POSITION IN FILM PUBLICITY DEPARTMENT.—H., BOX 455, KINEMATOGRAPH WEEKLY.

SECOND Projectionist (married) desires post; eight years' experience, mobile and static; preferably in South Wales, Cardiff area, and with accommodation; exempt from labour direction; all replies answered.—J., Box 456, Kinematograph Weekly.

SUPER-KINEMA Manager (38) seeks position with publicity, stage or screen concern. Able stage presenter. Original ideas on all forms publicity.—Write, M., Box 459, Kinematograph Weekly.

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LARGE glossy Film Star Photographs wanted.—K., Box 457, Kinematograph Weekly.

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LIVE SHOWS. — Kinemas wanted suitable for weekly repertory theatres.—T., Box 441, Kinematograph Weekly.

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IT is desired to secure the full commercial development in the United Kingdom of British Patent No. 539,534, which relates to Sound Recording, either by way of the grant of licences or otherwise on terms acceptable to the patentee.—Interested parties desiring copies of the patent specifications and further particulars should apply to Stevens, Langner, Parry and Rollinson, 5 to 9, Quality Court, Chancery Lane, London, W.C.2.

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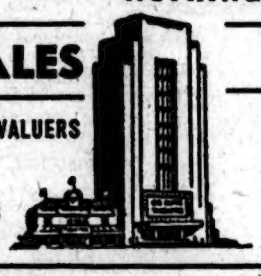

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LONDON AND PROVINCIAL TRADE SCREENINGS

Between October 16—October 24

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Thur., Oct. 16	11 a.m.	Hammer	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 16	10.30 a.m.	Studio One	The White Unicorn; This Modern Age No. 13.	G.F.D.	Margaret Lockwood	A
,, ,, 16	2.30 p.m.	G.B. Theatre	The Kansan (Reissue)	International	Richard Dix	U
Fri., ,, 17	11 a.m.	Hammer	Trail to San Antone	British Lion	Gene Autry	U
,, ,, 17	10.30 a.m.	Private Theatre	Lost City of the Jungle. Eps. 1, 2 and 3	G.F.D.	Jane Adams	U
,, ,, 17	2.30 p.m.	Private Theatre	Five Shorts	Columbia	———	U
Mon., ,, 20	10.30 a.m.	Century	Nine Shorts	20th Century-Fox	———	U
,, ,, 20	2.30 p.m.	Private Theatre	Five Shorts	Columbia	———	U
Tues., ,, 21	10.30 a.m. & 2.30 p.m.	Century	The Crimson Key; short	20th Century-Fox	Kent Taylor	A
,, ,, 21	2.30 p.m.	G.B. Theatre	Journey Ahead	International	Ruth Haven	U
Wed., ,, 22	10.30 a.m.	Studio One	The Woman in the Hall	G.F.D.	Ursula Jeans	A
			BIRMINGHAM.			
Tues., Oct. 21	10.30 a.m.	Futurist	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 21	10.30 a.m.	Scala	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
Wed., ,, 22	10.30 a.m.	Futurist	Trail to San Antone	British Lion	Gene Autry	U
Thur., ,, 23	10.30 a.m.	Scala	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
,, ,, 23	10.30 a.m.	Tatler	Journey Ahead	International	Ruth Haven	U
			CARDIFF.			
Tues., Oct. 21	10.30 a.m.	Park Hall	Will Tomorrow Ever Come	British Lion	Don Ameche	A
,, ,, 21	10.45 a.m.	Olympia	Escape (Reissue)	M-G-M	Norma Shearer	U
Wed., ,, 22	10.45 a.m.	Empire	Yankee Fakir	British Lion	Douglas Fowley	U
Fri., ,, 24	10.30 a.m.	Olympia	Trail to San Antone	British Lion	Gene Autry	U
			GLASGOW.			
Tues., Oct. 21	10.45 a.m.	Playhouse	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 21	11 a.m.	Own Theatre	The Crimson Key	20th Century-Fox	Kent Taylor	A
Wed., ,, 22	10.45 a.m.	Playhouse	Trail to San Antone	British Lion	Gene Autry	U
Fri., ,, 24	11 a.m.	Green's Playhouse	The Kansan (Reissue)	International	Richard Dix	U
,, ,, 24	10.30 a.m.	Regal	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
			LEEDS.			
Tues., Oct. 21	10.45 a.m.	Tower	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 21	10.30 a.m.	Tatler	The Kansan (Reissue)	International	Richard Dix	U
Wed., ,, 22	10.45 a.m.	Tower	Trail to San Antone	British Lion	Gene Autry	U
Thur., ,, 23	10.30 a.m.	Tatler	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
,, ,, 23	10.30 a.m.	Ritz	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
			LIVERPOOL.			
Tues. Oct. 21	10.30 a.m.	Forum	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 21	11 a.m.	Own Theatre	The Crimson Key	20th Century-Fox	Kent Taylor	A
Wed., ,, 22	10.45 a.m.	Futurist	Trail to San Antone	British Lion	Gene Autry	U
,, ,, 22	10.45 a.m.	Scala	Sundown (Reissue)	International	Gene Tierney	A
,, ,, 22	10.45 a.m.	Forum	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
Fri., ,, 24	10.45 a.m.	Scala	Escape (Reissue)	M-G-M	Norma Shearer	U
			MANCHESTER.			
Tues., Oct. 21	10.45 a.m.	New Oxford	The Trespasser	British Lion	Dale Evans	A
,, ,, 21	10.45 a.m.	Gaiety	Blondie in the Dough	Columbia	Penny Singleton	U
,, ,, 21	10.45 a.m.	Theatre Royal	The Kansan (Reissue)	International	Richard Dix	U
Wed., ,, 22	10.45 a.m.	New Oxford	Will To-morrow Ever Come	British Lion	Don Ameche	A
,, ,, 22	10.45 a.m.	Market St. P.H.	The Crimson Key	20th Century-Fox	Kent Taylor	A
,, ,, 22	10.30 a.m.	Theatre Royal	Escape (Reissue)	M-G-M	Norma Shearer	U
,, ,, 22	10.45 a.m.	Deansgate	A Fishy Affair	Ben. C. Gibbs	Maurice Messenger	U
Thur., ,, 23	10.45 a.m.	Deansgate	Yankee Fakir	British Lion	Douglas Fowley	U
Fri., ,, 24	10.45 a.m.	Deansgate	Trail to San Antone	British Lion	Gene Autry	U
,, ,, 24	10.45 a.m.	Theatre Royal	The Baby Vanishes (Reissue)	International	Victor McLaglen	U
			NEWCASTLE.			
Tues., Oct. 21	10.45 a.m.	Stoll	The Trespasser	British Lion	Dale Evans	A
Wed., ,, 22	10.45 a.m.	Essoldo	Will Tomorrow Ever Come	British Lion	Don Ameche	A
,, ,, 22	10.30 a.m.	Grainger	Boys Town (Reissue)	M-G-M	Spencer Tracy	A
Thur., ,, 23	10.45 a.m.	Essoldo	Yankee Fakir	British Lion	Douglas Fowley	U
Fri., ,, 24	10.45 a.m.	Pavilion	Trail to San Antone	British Lion	Gene Autry	U
,, ,, 24	10.30 a.m.	Own Theatre	The Crimson Key	20th Century-Fox	Kent Taylor	A
			NOTTINGHAM.			
Tues., Oct. 21	10.30 a.m.	Elite	The Trespasser	British Lion	Dale Evans	A
,, ,, 21	10.30 a.m.	Scala	Variety Girl	Paramount	Bing Crosby	U
Wed., ,, 22	10.30 a.m.	Scala	Will Tomorrow Ever Come	British Lion	Don Ameche	A
Thur., ,, 23	10.30 a.m.	Scala	Golden Earrings	Paramount	Marlene Dietrich	U
Fri., ,, 24	10.30 a.m.	Scala	Yankee Fakir	British Lion	Douglas Fowley	U
			SHEFFIELD.			
Tues., Oct. 21	10.30 a.m.	Hippodrome	The Trespasser	British Lion	Dale Evans	A
,, ,, 21	10.30 a.m.	Union St. P.P.	Variety Girl	Paramount	Bing Crosby	U
Wed., ,, 22	10.45 a.m.	Picture Palace	Will Tomorrow Ever Come	British Lion	Don Ameche	A
Thur., ,, 23	10.30 a.m.	Hippodrome	Yankee Fakir	British Lion	Douglas Fowley	U
,, ,, 23	10.30 a.m.	Union St. P.P.	Golden Earrings	Paramount	Marlene Dietrich	U
Fri., ,, 24	10.45 a.m.	Picture Palace	Trail to San Antone	British Lion	Gene Autry	U
,, ,, 24	10.30 a.m.	Hippodrome	Escape (Reissue)	M-G-M	Norma Shearer	A
,, ,, 24	10.45 a.m.	Cinema House	Sundown (Reissue)	International	Gene Tierney	A

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"**T**he Big Heart is one of the most entertaining screen comedies of the year."
" What's On "

"**H**ere is the cleverest and one of the most amusing pictures of the year."
" Evening Standard "

"**E**asily one of the brightest movies for a long time."
" Empire News "

"**B**est film joke for years."
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"**I**s certainly two or three times better than the rest of the week's new films rolled into one."
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"**E**dmund Gwenn in one of the gayest, most original comedies ever sent here from Hollywood."
" Sunday Pictorial "

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"**T**he first ten days at the Gaumont and Marble Arch Pavilion gave us our biggest take for 16 months..."

Yes sir, it's...

"Big Heart"y Box-Office from . . .

20

Triumphant Paramount

HAL WALLIS'
I WALK ALONE

BURT LANCASTER

LIZABETH SCOTT

in HAL WALLIS' PRODUCTION

I WALK ALONE

with

KIRK DOUGLAS · WENDELL COREY · KRISTINE MILLER

and

GEORGE RIGAUD · MARC LAWRENCE · MIKE MAZURKI · MICKEY KNOX

DIRECTED BY BYRON HASKIN

Screenplay by Charles Schnee · Adaptation by Robert Smith and John Bright

Based upon an original play "Beggars Are Coming To Town" by Theodore Reeves

Produced on the stage by Oscar Serlin · A PARAMOUNT PICTURE

★ WATCH FOR PROVINCIAL TRADE SHOWS